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Music is more needed now than ever. With the pressure of the hour, music will bring something to our lives which could not be supplied by anything else. Musicians and music teachers look forward to a year of great prosperity. Keep right ahead with your regular plans and work for bigger success than ever before. Thousands of students now studying abroad are likely to return and a musical season such as we have never known will be the result.



THE SIGNIFICANCE OF THE SALON.



It seems a little odd that certain pieces should be classified by the names of audiences toward which they are directed. We speak of concert pieces, recital pieces, chamber music and salon pieces where, as a matter of fact, many of these pieces are quite as suitable to all kinds of auditoriums. Many of the Chopin Waltzes for instance are just as much used in concerts and recitals as they are in the Salon, in other words the parlor,

We have, however, accepted a somewhat distinctive classification of pieces which we now call Salon pieces. In the sparkling article by Theodore Lack appearing in this issue he has pointed out

the origin of the Salon and told something of its history. The brilliant women of the French capital made their parlors the forums for leading artists and thinkers of their day. We give these grandams the credit for the Salon but really there had to be first of all the artists and thinkers themselves. One can not have a Salon in the middle of the Sahara. Coming as it did with a more or less superficial form of society there was a tendency to cultivate brilliance and effervescence rather than those substantial qualities which make for permanence.

We must not think, however, that the Salon was a gathering of the useless to entertain the useless. This was by no means the case. Such a figure as our own Benjamin Franklin was the lion of many a French Salon. Possibly the Salon may have led him to invent those fascinating musical glasses which were much used in

It was nevertheless the Salon that brought out the best in many notable men. Chopin was its musical hero and not even the emptiness of Herz and pianists of his class could disturb Chopin's legitimate bid for immortality. In a similar manner there developed kind of Salon music such as that of Bendel, Henselt, Chaminade Chabrier, Heller, Raff, Liszt, Mason, Moszkowski, Poldini, Schytte, Lack and Schütt, which has in it the element of permanence. It is beautiful, tuneful, well constructed music reaching thousands where the classic reaches onee. It is in a way the evolution of the

Last of all let us not forget that the Salon was not mercenary. As a rule the artist lost all idea of personal financial gain when he played for a room full of choice spirits with kindred ideals. Perps he was greedy for adulation, but then adulation is often the mead of many conspicuously successful and productive people. Good Salon music has as necessary a place in music as has the best of the classics. It is only the empty and unworthy that we would do away with. Let us have more and more good Salon music. Ethelbert Nevin showed us what might be expected in America if we see this very human need rightly.



AMERICA FOR AMERICANS.



AMERICA's musical debt to the old world will never be paid despite the Crossus-like sums which we have been pouring into European capitals every year. Ten or more years ago the editor of THE ETUDE printed the results of a very extensive investigation of the European conservatory systems. These appeared in the form of a dozen articles during two or more years. They were all based upon first-hand investigations of an unbiased American teacher, proud of his American ancestry, but affectionately attached to many fine European music workers with whom he had come in contact at home and abroad.

Where Europe excelled, or where the equipment, systems and staff of a conservatory appeared exceptionally fine, this was set down, in enthusiastic terms, but in many instances where he found American students wasting their money upon inconsequential teachers located in conservatories with high-sounding names, but chiefly distinguished by a stench like that of a back alley, the truth

Just now America has an opportunity to establish our musical work upon even a firmer basis, owing to the Satanic blossoming of years of militarism in Europe. Accordingly we are pleased to announce that THE ETUDE for November will be an "All American" number, an issue which every American teacher should place in the hands of every pupil. Mind you, we shall not forget the American musicians of foreign birth but long loyal to American ideals.

Tributes to the Memory of Hans Engelmann

Widely Loved Composer of Over 3000 Pianoforte Pieces

In the death of Hans Engelmann the world has lost a refined melodist and an able musician. Though popular, his work was never banal, and it filled a great niche with teachers and students all over the world.

CHARLES WARSFILE CAMMAN.

It was with sincere regret I read of the death of Hans Engelmann. It is doubtful if a more profilic composer of popular salon music ever lived. He possessed a great gift for melody and his compositions will always find a way into the hearts of a wast number of people.

J. Frank Ersknock.

Hans Engelmann has passed away, but to the music lovers, who are acquainted with his many writings, he still lives.

His expansive temperament, as it were, was ever impired by such melodies which find their birth deep in one's heart; in all of his writings there is tune everywhere, each little sentence, as we stroll through his "garden of melodies," breathes a fragrance of his verlasting versatility. For they young player his works are very interesting, as his teaching pieces are easily comprehended, combining the requisite educational features without sacrificing the ever pleasing style which so marks all of his compositions.

These special gifts imparted to his works naturally created an unusual demand for his manuscripts, and his compositions are therefore to be found listed in the catalogues of all the leading publishers of the country. Although at the time of his death he was comparatively a young man, his writings run into the thousands.

And so what he has left us are no hidden treasures. What his lyrics and works contain are for us, for all, and we shall ever pay tribute to him through our memories.

CARL WILHELM KERN.

When I first met Hans Engelmann in 1897 I was interested in his work as a composer on account of the fluency of his writing, and the fact that in nearly every one of his pieces he had at least one touch of individuality. At that time he rather prided himself in having reached a high opus number, somewhere between two and three hundred. I remember that on one occasion he remarked that he would like to reach Opus 1000. I do not know what would be the number for his last writing, but I imagine it would be nearer the two thousand mark.

Once the question of his studying compositions with a celebrated teacher came up in the course of a conversation. He gave it as his opinion that were he to put himself to a systematic course of study in the higher forms of composition he would undoubtedly take away from his fertility of invention and weaken his harmonic fancy.

If I were to try to characterize his work as a composer, it would be to lay emphasis in his fadle melody, animated rhyhms and harmonic color, achieving fine effects with resources familiar to the average teacher and pupil. Therein was his strength.

W. J. BALTZELL (Editor of The Musician)

The passing of a favorite author or composer is like the loss of a friend. I wish it were in my power to give as much pleasure to mankind by my mugical compositions as has Hans Engelmann. Fortunately the good men do is not always interred with their bones, so that generations to come may enjoy his sweet melodies.

I have always regarded the compositions of Mr. Hans Engelmann with great favor, as they possess, in a pre-eminent degree, melodic charm, rhythmic fluency, great naturalness and spontaneity. He was a past-master of form and his chord-setting always reveals the sincere artistic insight into what is harmonically true and correct in the blending of chords. While his compositions cover a wide range of human and nature moods, as well as technical variety, the genial individuality of their creator is always readily detected. It is my opinion that no composer of any period ever composed such a great number of truly delightful teaching and salon pieces. My pupils are invariably pleased with an Engelmann piece, because they are all quite uniformly good.

Composers like Hans Engelmann fill a distinct and worthy place in musical development. Not everyone who loves music, and whose life is enriched by it, is ready for the messages of the masters. For such as these, the works of Engelmann, melodious, unaffected and technically of very moderate difficulty, are a real boon. Engelmann's passing will cause genuine regret to thousands.

After the claux and clamor of modern dynamics, what a delight it is to play through Hans Engelmann's music, filled as it is with the refreshing, humanizing flow of melody which touches the heart.

To Engelmann was given that precious gift—melody—and its crystal clearness was never polluted by grandioso tricks or cheap sentiment.

What greater praise can one give than to say that Engelmann's music was fireside-music; homey music associated with the simple joys of everyday life?

In our rush for the big and noisy things he has charmed and touched us, he has made us stop and listen to his colorful ruelodies and he has made us love them.

Miss Jo-Shiplery Warson.



Hans Engelmann was probably the most profile, ed modern writers of melody. In these days of ultramodern compositions, with their dissonant harmonis and mystic tendencies, the works of Hans Engelman are really often found refreshing with their fine meldies and pure harmonies. They will, without doub, long remain popular with thousands of music lover. It is much to be regretted that this well-known and popular writer died in the prime of life, for, had he lived, the world would have gained many more beauly and the property of the property

FREDERICK A. WILLIAMS.

I am very glad to add my word of appreciation for Mr. Engelmann's work. The flowers which he gathered so fteely from the "Garden of Melody" will continue to bloom and to brighten many a works-aduhour. Who shall say which are best—the flowers that grow by the wayside, the roses, buttercups and daisie, that all may enjoy—or the curious exotics that are cultivated in the high-walled garden?

MRS, C. W. KROGMANN.

We call music the "universal language." It may be also very aptly called a universal bond of brotherhood and fellowship. Our departed brother, Hans Engelmann, the exponent of cheerfulness, endeared himself by his wholesome, jovaln music to thousands.

His beautiful Melody of Love expresses more fully his personality than any obituary that could be written. He has accomplished his mission and by his works do we know him.

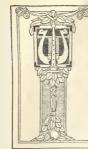
GENGE NOYES ROCKWELL

Hans Engelmann as a composer undoubtedly possessed a wonderful gift of melody, supplemented by a thorough practical and theoretical knowledge of music, thus giving to his compositions a character and finish so often lacking in the works of modern composers of salon and dance music. His themes showed original ity and freedom from the "commonplace," and his treatment of them gave them an educational value which teachers of good standing were not slow to recognize. Consequently, hardly a recital program has appeared in THE ETUDE for years past that has not contained one or more of his graceful numbers, Engelmann's place as a composer of this particular style of music will be very hard to fill, and his passing away must be a source of sincere regret to thousands of teachers and students who found his compositions a means of instruction and a source of recreation.

M Course

I feel it a privilege to express my feeling of los to the musical word in the passing of Mr. Engelmann. His compositions were my feel and the discussion and the second of the second of

Once in a way a man works along unselfishly and unobtrusively to the end that many are benefited Hans Engelmann was one of these, and music teachers will find that they will be missing him albeit the fat that he left many helpful and interesting works behind him. A rare gift of melody and sufficient scholarship were possessions of Mr. Engelmann, and that his published compositions in great variety have attained to wide vogue is the best proof of their value, especially to the younger pupils, everywhere J. Lewis Boowsk.



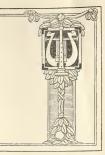
The Salon and Its Music in France

(Causerie Sur Les Salons Sans Musique Les Salons avec Musique et La Musique de Salon en France)

By the Brilliant Composer of Charming Salon Pieces

THEODORE LACK

Written expressly for THE ETUDE



[Entron's Norn.—The same sparkle and Interest that has made so many of Theodere Lack's compositions popular in popular to M. Lack wills great interest, for the has eithered popular to M. Lack wills great interest, for the has eithered as the control of a size of the control o

PART I. THE SALON OF OTHER DAYS.

THE salon has played a leading part in our country particularly in the eighteenth century. It was at that period the meeting place of good company-not infrequently of bad-great nobles, famous financiers, illustrious gentlemen of the rob and of the sword, of the pen and of language well or ill put together, frequented the salon to talk about everybody and everything. New social orders, policies, scandals and slanders were formulated in the salon. Academicians were made, ministries unmade-such was the bill of fare, sugar and salt, at this charming resort. A little of everything was made there, but not much music. I cannot say a great deal about this period except from hearsay as I was not admitted into these select centres, for two reasons. First because I had not yet been born, . . . and that relieves me of the need of giving you the second.

Our great-grandmothers had, it is said, a peculiar faculty for maintaining a salon; the historians are all agreed on this. Historians in agreement—that astonishes you? It astonishes me, too. If it had been doctors that were in question, you would say that I was humbugging you, and you would be right for that could never be the case.

As for giving the exact date at which salons originated, that I cannot do, or at least, I can only give a very approximate date. Beginning at a remote period and coming down to modern times (that is always so easy for the author), we find the Forum and the Agora as the centre of reunion among the Greeks and Romans, where it seems they discussed very folfy matters. Perhaps that which comes nearer to the gossily nature or our modern salon or "drawing-room" would be the Exedra of the Greeks, but if you only knew how sick I am of the Greeks and the Romans . . and

THE FIRST SALONS.

It is simpler to believe with Sainte-Deuve, who was a very learned gentlema, that he first sains were those of Mme la Marquise de Larve Mme. de Taene, man de Mme. Crame and Mme. Crame last named gave famous weekly dinners also, at which the guests were of sone importance—"the fine flower of the country." Her husband was always present, silent, tunnoticed, never opening his mouth except to est. Nobody paid any attention to him. It is said that one day, one of the guests observing his absence from the table inquired, "What lass become of the old gentleman who was always at the table and never had anything to say?" And Mme. Geoffrin replied, "That was my husband. He is dead!"

That is reducing a funeral oration to its simplest form of expression, is it not? Bossuet, the famous of M. de divine took more pains over his oration at the funeral his ashes.

of Madame the Duches of Orleans—it is true, however, that he was a trifle less laconic. According to many "competent" musical critics (are there any competent critics?) it was at the house of that ultra-rich melomaniac, de la Popelinière (1379), that music first made its appearance in the private salon, where it has since reigned in sovereignty. Mind you! I do not wish to say that I place the origin of music in the epoch of M. de la Popelinière. Al, no! Music has existed since the beginning of the world; that is unquestionably true. I will sephain: the word "musique" in French



LISZT IN THE STUDIO OF GUSTAVE DORE.

means the same as "chant" (song) in Greek, anything that comes from the Greek is sacred I and, as we are all possessed of a voice from birth, there is nothing to percent us from singing at our entry into the world. And similar the present in the same time as to make music, the origin of the same time as to make music, the origin of the same transfer of the same to the same to

Relating to this idea I recall the story of the lessee of a moving-picture show who shouted to the crowd assembled before the door of his establishment, "Enter, ladies and gentlemen, and you will see Adam and Eve after the photographs of the time!"

Saperlipopette! I am wandering from my subject
. What do you say? Ah, yes! I was speaking
of M. de la Popelinière. But since he is dead, peace to
his ashes.

PART II. MUSIC SALONS OF TO-DAY.

Little by little the salon of affairs gave place to the salon of music. I have spoken of the salon of yesterday; now I will speak of the salon of to-day. During my career as an active virtuoso, which extends from 1864 to 1890—since then I have devoted myself entirely to teaching and composition—I visited so large a unumber of salons that it would take a complete volume to number them all. I will confine myself therefore to those salons which had so much prestige at that

period . . . and since then. This time I shall be speaking from memory of scenes in which I have been both a socctator and actor.

Salons, like individuals, have a character all their own. I am going to endeavor to show them to you in a few brief notes, written from memory without attempting to preserve any chronological order.

Music was given every Sunday at the home of the Empress Eugenie in her private apartments at the Tullerics. In order to move about the room freely one had to be as alert as a cat climbing the shelves of a dealer in porcelain. The Empress had a positive passion for old bric-àbrac! The grand piano was covered with it. To right and left of the piano a number of little stands and tables were scattered about simply covered with rare china. One had an impression that the least touch would smash it all to bits. In such surroundings, to play a Liszt Rhapsody was to invite dire catastrophe! Prudence demanded that one should play nothing beyond a Nocturne of Chopin or a Mendelssohn Song Without Words. Note bene: the Empress was a beauty, but her beauty was of a sensational kind!

Then in the Kingdom of the Pallett, there was the salen of the Princess Mathible, cousin of Napoleon III and the good fairy of all painters,—what a delicious audience for musskins the paires make! At the salen of Monsieur Nieuwerker, superintendent of the Peaux-Arts at that me, one me "all official Paris." I retain also a vivide recollection of the musical receptions of that exquisite, that perfect gentleman, the Count Walewski, favorire minister of Napoleon III.

At the home of President Benoit-Champi, the Great Mogul of the Magistrature, one met "le tout Palais"all the officials of the Palais de Justice. A bevy of elegant young men was present, and young ladies with wonderful toilets-and with decidedly low-cut dresses, as might have been expected in surroundings in which the "Collet Monté" (a famous staircase) was a gracious ornament of the magisterial pretorium. Eh! Eh! I discovered there that being a grave and austere judge in no way prevented one from being a man. These gentlemen, in fact, taught me that life may be taken pleasantly and that I could "dry my eyes" as Gavroche expresses it. That great artist and charming composer for the piano, Jules Schulhoff, was an intimate friend of the house. Many a time I had the good fortune to hear him play his own works. He was a king of artists,

Pierre Véron, the wittiest of boulevardiers, founder of a celebrated journal, *Le Charivari*, had generally at his salon to solve the insoluble problem of making the part greater than the whole. By crowding together



1872—Hans Engelmann—1914

a little there was room in his salon for a hundred people at most, but there were always five or six hundred guests present. Those who had not an invincible determination to be asphyxiated could only enter and immediately come out; but the host's great reputation made it necessary to be seen there.

Some excellent music was also to be heard at the salon of Adolphe Yvon, the celebrated painter of battle pictures, an artist much loved by the Emperor; also at the residence of Emile de Girardin; and at the house of my illustrious teacher, Marmontel, professor at the Conservatoire, nicknamed "the father of all contemporary pianists"; and again, at the home of Count Pillet-Will, in whose magnificent palace was heard for the first time the then unpublished Messe Solenelle of Rossini, under the direction of the composer,

THE ELEPHANT AND THE NIGHTINGALE.

If one were invited to the soirces of Doctor Mandl. one did not say, "I am going to Doctor Mandl's," but "I am going to the meeting-place of the stars." Doctor Mandl was a famous and learned laryngologist. All the most famous and all the most fashionable singers, recognizing his services to them in sickness, came in crowds to the "Friday Musicals" of the good doctor to charm the ears of his guests-hence the pretty name, "the meeting-place of the stars." Doctor Mandl, who was something of a wit, was also a hunchback, though that is not to his discredit. The great singer Alboni, who frequently appeared on his programs, had a voice of incomparable beauty. I never heard one more lovely! Unhappily, she was physically of a size that was almost phenomenal. The master of the house compared here to an elephant with a nightingale inside! Doctor Mandl joked readily enough about his hump. At the suppers which he gave to the artists after the concerts he never failed, on sitting down at the table, to encourage his guests with the remark, "Now, my children, be gay; laugh like hunchbacks!"

Hats off, gentlemen! We are about to enter a unique salon, the like of which will never be seen again. Yes, the unforgetable Saturdays of Rossini, with their immense crowds, and such crowds! all the notabilities of every kind in the world. Here was music and what All the most celebrated artists in the world came here to seek the consecration of their reputation. It was a veritable little Court, but a Court reversed, in which a subject was King and in which many Kings and Queens were subject. In fact, many Sc and their Consorts passing through Paris solicited the favor of assisting at one of these glorious concerts. There was nothing frigid about these receptions as one might expect with a gathering of people so becrowned. Very much to the contrary, the master of the house entertained one with so much courtesy, so much good fellowship, and with such engaging good humor, that one was completely at one's ease. It gave one a feeling of genuine enthusiasm towards the executants,

I see him yet seated in the midst of his salon. I hear him still, with his big paternal figure, his wit so full of good natured malice, himself playing between each piece of music his little "solo" of bon mots and quick repartees with which he was so prodigal. At such times, everybody literally crowded round him in a circle so as not to lose a syllable of his brilliant conversation. He had a spontaneity of wit that was stupefying!

A friend once asked him, "Why do you never take part at the first performances of the operas of your colleagues?" To which he replied, "I do not go be cause if the piece is bad it bores me, and if it is good . . that bores me, too."

ROSSINUS REPARTER

The story is a good one but it is not true. Rossini was benevolence and generosity itself. It must be admitted, however, that if mediocrity came into his clutches he had no hesitation about using his claws! In order to obtain his criticism a composer of this kind once brought him two melodies which he had written. "Leave them with me and I will examine them." said Rossini. "Come again in eight days and I will tell you what I think of them." Exactly in the time specified the composer returned to Rossini, who said to him "Hélas! I have only had time to examine one of them but I like the other one better."

The splendid Sunday musicales of Mme, Erard, the wife of the great manufacturer of pianos, were much sought and much frequented by pianists. When one entered into the magnificent chateau de la Muette, with its sumptuous apartments, one felt enveloped in an atmosphere that was, if I may be permitted to say so,

maternal. Mme. Erard was full of kindness and simplicity; a lady of the greatest distinction, and of proverbial hospitality. It was at her house that I heard the celebrated virtuoso, Thalberg. His music is altogether old fashioned, I admit, but heavens, what a noble, beautiful execution he possessed! No other pianist has made the piano sing as he did; it was

THE ETUDE

LISZT IN THE SALON.

Gustave Doré, the designer, celebrated for his highly imaginative illustrations, had for a studio an ancient disused chapel. In this studio, which was of gigantic proportions, the great melomaniac held the most wonderful weekly feasts of music. At one of these, I say and heard Liszt for the first time, about 1868 or 1869 I believe, Having taken Holy Orders in 1865, Liszt at that time was wearing the cassock that earned for him the nickname "Austerlitz" (Austere Liszt), The worldly wise might apply to him the saving, "It is not the habit that makes the monk!" On his program that evening were the two legendes: St. Francis of Assisi (Bird-Sermon), and St. Francis of Paula (Walking the Waters). Gustave Doré had painted a magnificent fresco, colossal in size, in which the figures were presented with great nobility. It was attached to the wall facing the public and above the Erard concert grand piano before which Liszt was seated,-the great Liszt with his fine Dantesque profile, his abundant silverwhite hair worn very long and thrown back over his shoulders. During the performance of these two pieces, powerful reflector threw on the scene a brilliant light that put the rest of the chapel-studio in the shade. shall always treasure this poetic vision of art.

On the same evening I heard the celebrated pianist turn a charming compliment. Seated beside the young and pretty Mmc. de B-, whose beautiful shoulders were bare, the great artist contemplated their loveliness with evident delight. Suddenly perceiving this, the young lady exclaimed in pretty confusion, "Oh Monsieur Liszt!

"Pardon me, Madame," exclaimed Liszt, "I was expecting to see wings spring forth." The memory of having heard the bewitching Génie consoles me a little for being no longer young.

Much music was made-and good music I beg of you to believe me,-at the house of the celebrated dramatic author and academician Legouvé. But at his concerts no program was arranged. Whatever talent was furnished by chance was used to advantage, and chance always did wonders. One evening found us with no less than six pianists present. However, this did not interfere with us, and the pounders of the ivory would be busy still had not the mistress of the house extinguished the lights at two o'clock in the morning in order to force us to go to bed. Among the habitués of that salon were all the members of the Academynaturally,-and all the Comédie Française-still more naturally. To complete the picture, in a retired corner of the most obscure part of the salon was often to be seen an apparition, alive for a few moments but soon disappear, a sort of phantom in black! By a sort of tacit understanding one respected the incognito of this spectre among the living. It was the intimate friend of the master of the house, no less than Berlioz!

(M. Lack's fascinating article will be continued in THE ETUDE for next month,)

THE ONE PURE ART

LYMAN ABBOTT, now serenely beautiful in his old age, embodies the soul of the prophet with the mind of the philosopher. No one has given us the aspect of music in such clear relief as that found in his memorable appreciation:

"Did you ever consider that music is the one art that is absolutely pure? The sculptor may so shape his clay or his marble statue that it shall suggest evil thoughts. The artist may put upon the canvas the bacchanalian drinking-scene, and bring all the degradation of human life before you and into your imagination. Even the architect, with the aid of subsidiary arts of decoration, may contrive rather to injure than to uplift mankind. But music never can be made by itself a means or a voice of degradation. You may mate it to words that are degrading, and so drag it down. You may cluster about it degrading associations, and so drag it down. But the voice of music itself cannot be so perverted as to be other than a voice pure and clean and sweet"

ADJUSTING TECHNIC TO THE DAILY NEEDS

BY LOUIS STILLMAN

THERE are three branches of music study upon which successful progress depends; they are Reading Rhythm and Technic. They are placed in the order of their importance, though the first two are dependent upon the third-Technic. This arrangement is made from the corrective standpoint. A beginner should always receive instruction in technic at the first lesson -reading next, and then training in rhythm.

As a corrective it seems unwise from the musical viewpoint and unfair to the pupil to begin with technic no matter how faulty the playing may be; besides then may be natural technical ability which will develop without special technical work when the right compositions are studied. If the pupil cannot read fluently easy pieces containing scale passages may be given such as Schytte's Witches' Revels or Kölling's Flutter. ing Leaves: if these are learned easily, Paderewski's Minuet (which contains extended scales, arpeggio chords and octaves) can be taken. If this piece is found to be beyond the student's natural technical ability, it may be kept in practice, hands separately while dosing the delinquent fingers with an abundano of five-finger exercises, scales, amergio chords and octaves. Döring's Melodious Octave Studies are easy, pleasant and very beneficial.

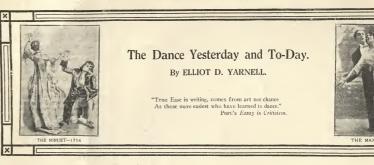
A WEEKLY CALENDAR OF TECHNIC.

Each day special attention should be given to a different branch of technic; for instance:-on Monday-Five-finger exercises should receive the larger share of the time devoted to Technic:-On Tuesday-Scales should get most attention:-On Wednesday-Arpeggios:-On Thursday-Octaves and Chords. In this way each branch will receive adequate practice, at the same time minimizing the amount of time and energy expended. We have not realized to the full extent, as yet, that each set of the playing muscles will develop as well, and in some cases better, if they are given a rest for a day or two. The more vigorously they are used the longer the period of rest should be; however, it is well not to neglect a little light exercise daily in each branch. An exercise which inculcates the habit of thinking while playing, and which gives and maintains the mental and physical control it has developed, will also insure the ability to think and feel the rhythm. while performing a composition.

Paderewski and de Pachmann "feel" the music while they are performing it in public. They are thinking about the phrasing, rhythm, accent, notes at different places in the compositions they are performing. Sometimes they think of combinations of these elements; for instance, the rhythm and accent become the active elements in their active consciousness, while the dynamics and notes are being taken care of at one particular playing by reflex action, and are controlled by subconscious processes. At another time the conscious mental control may deal with the elements which were subconscious the last time the piece was performed It is almost impossible to catalog the complex mental and emotional processes, combined with the conditions under which a composition is learned and remembered

The mental processes that are brought into play through the eye alone are reading the notes, locating them on the keyboard, reading the fingering on the music, conscious use of the fingering on the piano. The mental processes which require the eye and ear are meter, rhythm, accent, dynamic signs of expression Pedaling is controlled by a sense of tonal color, guided by taste, experience, harmonic-knowledge, laws of vibration, size of the room or hall, and the kind of instrument (whether grand or upright piano)-a good or poor make.

Æsthetic considerations are tone production, giving the melody its proper quality and quantity of tone: subduing the voices of lesser importance, without losing the tonal background upon which to float the melody, keeping three different distinct dynamic shadings of the melody and accompaniment. The melody should be of primary importance, though loudest. The bass fundamentals, whether of harmony or design, are of "secondary importance," and should be softer than the melody, but louder than the "filling" in middle voices which are of "tertiary importance" and should be the softest. The higher æsthetic phases are those of mood, little inscriptions making the dynamic range to suit the composer's intentions. Interpretations may be subjective or objective.



there is no record old enough to tell us just when. Away back when men first commenced to write history by scratching pictures on sandstone or granite we find the images of dancers and here and there that of some primitive musician. Indeed the gentleman who sits at the piano for six or seven hours every night "batting out" tangos, one steps, maxixes, etc., etc., has a very ancient, if not a very honorable ancestry.

Dancing and singing have long been the steps from barbarity to music and poetry. If you have ever seen much of the music of the very early writers; particularly the writers of church music, you are impressed with the lack of rhythmic form. The voices snove on and on with little to give any one of the parts a definite character that will help in fixing it in the mind. When the dance rhythms became a part of music there was something which made it more readily retained by the mind, -more assimilable as it were. Is it not just to reason that this gave music something for which there was a very human demand?

With Wagner we find a tendency to abandon the rhythmic models imposed by the dance and in such a work as Parsifal this tendency is very evident except in some parts of the opera where dance rhythms are purposely introduced. In the Pelleas and Melisande of Debussy dance rhythms are so completely abandoned that there are very few passages in the opera that can be retained in the mind of any one except the trained musician.

SACRED DANCING.

The idea of dancing is so shocking to many of the good dowagers who have never indulged in it (God forbid!) that the very word "waltz" will make them throw up the palms of their hands in holy horror. Yet there is such a thing as sacred dancing,-that is dancing connected with religious festivals. 'In the Cathedral of Seville there are dances held upon Corpus Christi day These are the survivors of many similar dances held under religious auspices in times past. Indeed we need not go back farther than Handel to find oratorio music interspersed with dances of many descriptions. There are many kind of dance rhythms set to sacred words and many find these quite as sanctified as an ecclesiasti-

DANCING AND THE CLASSICS.

No dancing,-no suite, no sonata, no symphony. In fact Beethoven, Mozart, Haydn and Gluck, spent the better part of their lives writing glorified dances. Glance through any library of classical music and you will find many of the following names repeated many times: Allemande, Bolero, Bourée, Cachuca, Chaconne, Cotillon, Courante, Csardas, Fandango, Farandole, Forlana, Galliard, Galop, Gavot, Gigue, Habanera, Hornpipe, Ländler, Loure, Malaguena, March, Mazurka, Minuet, Passacaglia, Polacca, Polonaise, Polka, Quadrille, Redowa, Reel, Rigaudon, Salterella, Saraband, Seguadilla, Strathspey, Tarantella, Waltz,

Of all the dances which have been taken over to the classics there is none which has been used more times by the great masters than the minuet. The waltz it is true has been immortalized by Chopin, Moszkowski, Schitt, and Johann Strauss, Jr., but it has not been employed in works of large dimensions (symphonies, sonatas, string quartet, etc.) as has the minuet. What

RHYTHM and dancing are twins, born so long ago that is it about the waltz in three quarter metre, which does not make it as acceptable in a serious work as the minuet which is in the same metre but with a slightly different rhythm? It is very likely that this is one of those innumerable instances where we have let tradition and custom form our artistic principles. It is not inconceivable that another generation will demand sonatas with waltzes in them. Tentative attempts to displace the Scherzo for the waltz have already been made by eminent composers, notably Tschaikovsky in his Fifth Symphony.

A broad distinction may be drawn between those dances which have come from the aristocracy such as the Polonaise, the Minuet and others, and those which come directly from the people. The folk dances have perhaps the most rhythmic interest. Compare the Bolero and the Tarantella with the stately march. Again, the most emotional people, that is those with, the most excitability, seem to be the source of many lances with pronounced rhythms. The Italians; the Poles and the Spanish are responsible for many. Hungary and Bohemia have also given us delightful dances which some of their native masters have already but into works likely to have permanent place in musical

Just at present the dance craze has taken over dances of Spanish American origin. Argentina, Mexico, Cuba and Brazil have been ransacked for folk dance tunes to set the feet of millions all over the world a-dancing. How very new these dances are may be noted by the fact that the most complete treatise on the dance published as late as 1907 makes no mention of these dances in any way. The remarkable thing is that the complicated music and the intricate steps should have been accepted so readily by a non-Latin people. The success of the Tango and the Maxixe in France, where the serious musical journal Musica gave up a whole issue to the subject is understandable, but in America, England and Germany this is a little difficult to explain.

The tango has not always been danced as it is now danced. A highly educated Spanish musician from Barcelona recently assured me that he had seen his grandfather dance the tango many times in a most dignified manner. Then, it was a solo dance in which the dancer exhibited his grace to the members of an audience. The motions were made with the body and the arms and not with the legs. In fact the feet were held in the same spot upon the floor.

DANCE CRAZES OF OTHER DAYS

The furore created by the waltz in the early part of the last century was by no means the first dance craze in history. We are told of a similar popular dementia which happened as far back as 1374 when people became so fascinated with the dance that they ran through the town to all sorts of fantastic steps until they foamed at the mouth. The dance that ended in frenzy was very probably a legacy from barbarism. Dances of this kind are still observed among savage peoples. Here and there we encounter such a dance n oriental civilization and even in connection with some modern religious ceremonies of a primitive sort we find a kind of prancing which is taken for devotion and which is no more or less than a gratification of the abnormal appetite for nervous excitement.

THE DANCING DISEASE

Tarrantism, a kind of epidemic of dancing which infested Italy, was a nervous affection thought to have been caused by the bite of the poisonous spider, the tarrantula. In thousands of cases, however, the people who imagined they had the disease had never been bitten by the spider and the complaint was one of the innumerable results of fear and imagination, which unfortunately have not become extinct even in our own day. Sometimes insanity resulted and the complaint spread to parts of Europe where there was no possibility of spider bites. People worked themselves up to such a frenzy that they not infrequently dashed out their brains against cathedral walls with the hone of gaining relief. Native doctors treated the disease homeopathically and encouraged the patient to dance more and more. The consequent exhaustion often brought the cure. Our charming tarrantelle is the result of this peculiar epidemic. Science now assures us that the bite of the tarrantula is by no means fatal in itself and that dancing is no more a symptom than it is of the young gentleman who has inspected a hornet's nest with too little caution. However, there can be no doubt that the composers of tarantelles of pretension like those of Chopin and Heller have not limited their conceptions to the characteristic Neapolitan peasant dance of to-day but have thought of the frenzied dancing of the middle ages,

BALLETS OF TO-DAY AND YESTERDAY, The ballet (derived from the French word signifying

to dance) is by no means of French origin. The idea of groups of professional dances performing before large audiences goes back at least to Babylon. But the ballet as a set form of dance came to its heighth in France during the reign of Louis XIV who amused himself by becoming one of the performers. So seriously was the importance of dancing considered that the pleasure-loving French monarch founded an Academy of the Dance in 1661, and no less a person than Lully was the director. The combination of dancing with pantomime came into existence about the end of the eighteenth century and is attributed to Jean Georges Noverre, This became known as the ballet d'action and made possible the introduction of plots of legends paving the way for the very charming works of Delibes, Poldini, Gounod and others. Many dancers have come and gone, composers have written and died, but the form of the classical ballet as determined by Noverre remains very much the same.

THE DANCES OF YESTERYEAR.

Have you ever noted now very few popular dances become permanent? Outside of the "Sir Roger de Coverly" (Virginia Recl), the Waltz and the March, there are very few dances which were in vogue twentyfive years ago which are ever heard of today in the ball room. What of the Varsavienne, the Yorke, the galop, the lancers, the quadrille, the polka, the redowa? All have fallen under the onslaught of the two-step, the one-step, the tango and a hoard of vandal-like dances with names suggesting the insipid mentality of their inventors.

Fortunate is the dance which can be preserved in memory through its music. The Bolero, the polonaise the mazurka have literally departed from the ballroom

but Chopin, Liszt, Moszkowski and others have made them immortal in the ball room. The dance that lasts longest is the one with the least complexity. The waltz is said to have come from La Vo.ta which was known as early as 1555. However, the waltz as it is now known is something over a hundred years old and bids fair to live another century. The tango is altogether too complicated a dance to remain in favor for any considerable length of time

THE RISE AND FALL OF THE DANCING MASTER. Some famous dancing masters have, like Vestris, been lauded through all their days; others rise and fall like chips upon waves with the ebb and flood of the dance itself. The present dance craze has brought fortunes to some clever dancing masters but this in itself is not new. In the early part of the last century England was overcome by a dance craze that was so pronounced that gentlemen at balls who could not procure partners were said to have gone dancing around with chairs in their arms. Then came the Lancers and Queen Victoria herself was one of the nations spent the better part of her days in dancing. Then came the Polka, which arrived about 1844. It

was an old Bohemian peasant dance. One Josef Neruda was said to have seen it danced at a village fair. He transported it to a party of friends at Prague. Thence it spread over Europe like a forest fire and soon all Europe was dancing the simple little steps which the little Bohemian girl had tripped off in the market place. Singularly enough the polka has inspired little music that has been of sufficient merit to be considered among the master-pieces, though Dyorak ettempted to employ it as the scherzo movement in his string ouartet in D Minor (Op. 34). The rhythm is altogether too trite to impress great minds. Nevertheless this dance was once so popular that the French dancing-mas'er Cellarius, who grew rich teaching it in London, was said to have been engaged twenty or more hours a day teaching it in the British Capital. The freak dances of a similar day have all been long since buried in oblivion. Among them were names such as The Ladies' Misfortune, The Bath, Lumps of Pudding, Rub Her Down with S'raw, showing that the gentlemen who coin names such as the Turkey Trot, the Bunny Hug, the Lame Duck, the Fish Walk were not

without ancestors equally inane. Just now we are at the very crest of a wave of dancing which like all similar crazes in the past will surely go down. The dances of South America, which first horrified our dowagers and then appeased them and then exercised them are in a measure responsible. It is said that we Americans are responsible for only one dance which has become universal and that dance is the two-step. We all know what John Philip Sousa did for the two-step. Sousa's marches are heard all over Europe as much now as when they were written because they have become a permanent part of the repertoires of the innumerable military bands that give daily concerts in German cities. Our dances of American negro origin with the often repulsive "rag-time" music accompanying them have been the furore in Europe for years but have not met with the ball room and concert hall recognition which the two-step that the inimitable Sousa March produced.

There has been an attempt to trace the tango to oriental sources. The word tango is frequently heard in the Orient. Indeed a very popular oriental coin is known as the tanga or tango. It is said that in the Tango district of Japan there are dances resembling the tango and that these dances are three hundred or more years old. The music of the tango, however, is so unmistakably Spanish in its character and the dance suggests the sensuous South so very evidently that the H. FARNSWORTH,

present tango and the maxixe may well be claimed by the New World Spain.

SOME REMARKABLE FACTS ABOUT THE DANCE. The Council of Trent (1562) composed of legates,

cardinals and archbishops opened with a brilliant ball. It is said that Pope Leo X favored religious dances.

The Burmese had a custom of singing and dancing beside the coffin of a dead priest. In many parts of Africa it was the custom for the

natives to dance upon freshly made graves. As late as 1814 ten thousand pilgrims went dancing

the shrine of St. Willibrord. The Baile de los Seises given on Corpus Christi Day at the Seville Cathedral is performed by two groups of six choir boys. The Bishop and the clergy assemble before the high altar, magnificently lighted with candles. Castanets accompany the dancing. During the service the clergy kneel. What is reputed to be the music of this dance is given in Grove's "Dancing" in the Badminton Library

In certain parts of Spain the Jota is danced before greatest enthusiasts. In fact there was a time when the casket of young girl believed to be without the sovereign of the most puritanical of the European worldly sin by way of rejoicing for her transit to the angels. The mother sits by and listens to the clicking



FAMOUS PIANISTS OF YESTERDAY'S SALONS. ROSENHAIN. F. DÖBLER, F. CROPIN, S. THALBERG, E. WOLFF, A. HENSELT, F. LISZT (From a rare lithograph issued nearly a half a century ago.)

Charlemagne (742-814) censured his subjects for dancing in graveyards. Before the time of Lully men only danced in the

In the ballet the leading dancer is known as the Première danseuse while the beginner goes under the slang name of a "rat."

In early Bohemia so called witch dances were held on the hill tops. These were given at midnight by the light of torches to frighten outsiders.

as high as forty dollars an hour for instruction (about

While of all arts music seems to be the most universal and personal, no particular expression of this art is as universal as are the expression of the other fine arts. It is this unique nature of music, this detachment from practical life, this consciousness that the hearer has that it exists only for its own sake, that gives music a powerful influence over us, by detaching us from all the relations that chain us down in our practical environment, and helps the soul to realize the freedom that it tends to lose under the prudential and rational conditions of our modern civilization. Probably all will readily admit the peculiar effectiveness of music in relation to the immediacy of the joy that its activity awakens and the detachment from the practical affairs THE NEW SEASON

BY EDWARD O'CONNOR

VACATION days are over and before us opens the new scason—a season the outlook of which should prove a stimulus to every teacher and pupil throughout the land. To the conscientious teacher it means the birth of a new period, an opportunity to prove that the experience and study of the past teaching season and the vacation months have opened our minds, broadened on outlook, and developed us pedagogically as well as

To begin the new season with sound, well-developed principles and ideas, with the necessary enthusiasm for mparting them to others, bespeaks in no small manner for the success-financial and aesthetic-of any teacher, in any branch whatsoever during the season now at

The errors made in the studio on the part of the teacher in times past may have been due to a certain ignorance of things in general and during the vacation months perhaps an examination has taken place and the cause of those errors and faulty methods have been gone over and a new plan devised for the coming

Speaking in a general way these errors on the part of a teacher may be summed up under three different heads.

FIRSTLY-A lack of sufficient knowledge of the subject we would teach.

SECONDLY-Inability to impart our ideas to another. THIRDLY-Overcrowding on

Of the three named it would be difficult to say which is the most detrimental to our success, and by which are we most handicapped.

The first reason given, that of not knowing one's subject matter, may be overcome by persistent effort; in other words by hard work and relentless study.

The second difficulty, that of not knowing how to impart to another that which one knows. is indeed a difficulty and not so easily solved; for not only must a teacher know how to impart knowledge, but he must do so in a definite, understandable, and interesting manner. He must so place his instruction before his pupil, and so transfuse it into their consciousness that it will remain with them and act as an incentive to further effort.

The third named reason given, that of overcrowding pupils; that is giving them new music when their old has not been thoroughly grasped, is a very common one indeed. Many teachers seem to be quite unable to overcome this tendency to crowd their pupils, even though they realize that it reacts detrimentally on their standing and on their work. Overcrowding is bad policy at any time; but this does not mean that each piece or study must be worked up to a high point of interpretive and technical perfection before something Cellarius the famous French dancing master received new is offered. On the contrary, a primary principle of pedagogy is to keep a pupil interested in his work. Nor can this be done when one is forced to subsist for an unreasonable length of time on one article of diet without a judicious supply of new matter to vary and add interest to one's studies. This has been tried too many times by inexperienced teachers, all of whom have been forced to pay the price for their ignorance.

Right now, at the very outset of the new season, it were well for all teachers to look back over the mistakes and failures of other seasons and make a resolution that these things which contributed to former failures shall not enter into the scheme of the work of the present season. The time to put into effect all that has been learned during past years is Now! The slate is clean and is ready to be written upon. The writing is to be of our own making. Shall we, when next awakens and the occasionated from make possible.—CHARLES and weakening word "FAILUES" or the stimulating and ever-gladdening word: "success?"

Sigismund Thalberg

Prince of the Salon

By AUBERTINE WOODWARD MOORE

Including the Author's Personal Recollections of Thalberg's American Tours.

NOTHING could better illustrate the transitoriness of a virtuoso's fame than the neglected centenary, January, 1912, of the once popular Thalberg. Although by no means the most eminent of other-day musicians whom the present day condescendingly pronounces quite out of date, he is nevertheless a personality to whom the musical world owes a debt that should neither be overlooked nor lightly estimated.

It was he who unfolded to the laity the beauty and infinite variety of tone that might be derived from the pianoforte through the proper use of its resources. He emphasized the art of singing on the instrument and instituted in a free employment of the thumb and ingenious combinations and changes of the fingers now so universally adopted that no one thinks of tracing them to their source. Numerous figures of entirely novel form were invented by him and were widely imitated and elaborated. His technical specialty, a feature which contributed so largely to the fame of his fantasias, was his mode of sustaining a central melody, with the aid of the thumbs and damper pedal, and surrounding it with a halo of iridescent runs and arpeggios supplemented by full rich chords.

Sigismund Thalberg was born in Geneva, January 7, 1812. His father, Prince Dietrichstein, while failing to endow the boy with an ancestral name and title, reared him in the lan of luyury and from 1822 in Vienna surrounded him with every opportunity for broad culture the age and place afforded. A career in the diplomatic service had been planned for young Sigismund, but at fourteen he made his choice for music, with the piano as his medium of expression, thenceforth devoting his best energies to the art. In 1830, after several years of successful local appearances, he began his dazzling series of European and foreign tours, everywhere the conqueror by virtue of his combined artistry and personal charm. When he was launched on his career as a virtuoso, his father equipped him with a capital of \$100,000, and he never had occasion to undergo the struggles with poverty which have oppressed so many artists.

A KEYBOARD DUEL WITH LISTT

The most thrilling experience of his existence, his keyboard duel with Franz Liszt, began in Paris in 1835. The musical world of the French metropolis was for sime time as completely split by the controversy in regard to the respective merits of the two virtuosi, as it had been in the previous century by the Gluckists and the Piccinnists. Thalberg and Liszt, both being gentlemen, were little inclined to share the animosity of their partisans. Once, at the outset, Liszt, stooping below his usual standards, printed a scathing attack on his rival, but promptly apologized for it, admitting that jealousy at seeing another than himself the idol of the Parisians had prompted the attack. Thalberg unhesitatingly pronounced Liszt one of the greatest pianists in Europe, and Liszt said of him that he was the only artist who could play the violin on the piano. Many benefits arose from the Paris ivory-warfare. It stimulated Liszt to put forth his best energies and accomplish more than he might otherwise have done, and it riveted the attention of the entire cultured world on the beauty of pure tone and the infinite variety of this that belonged to the realm of the piano. That Liszt triumphed in the end was due to his more intense personality and his larger creative powers. The cartoonists were as busy with these two men in their day as tured with wildly floating hair and exaggerated attitudes and environments, while Thalberg was represented as seated with rigid dignity before a box of

THALBERG IN AMERICA

During the season of 1856-7 Thalberg came to the United States, and it was in Philadelphia that I, an ambitious but as yet poorly informed young piano stu-



SIGISMUND THALBERG

dent, received from him my first glimpse of the tonal possibilities of the pianoforte. He was touring the country with the famous violinist Vieuxtemps, and I can vividly recall the impression both artists made upon me. They were the most distinguished artists I had then ever seen or heard, and I watched them and listened to them with a feeling akin to awe. Both seemed to me like far-away story-book men, both appeared statuesque and cold, and yet both kindled within me emotions music had never before aroused.

I can close my eyes and see him now as he moved forward on the platform, a refined, distinguished-looking gentleman, every inch the aristocrat. Approaching piano with unruffled tranquillity, without the least sign of fuss and feathers, he greeted the audience with the unaffected dignity and air of inbred propriety that enveloped him, and taking his seat quietly before the keyboard began to play.

HOW THALBERG PLAYED.

I had been accustomed to public performers who violently belabored their inoffensive, long-suffering pianos, who indulged in wild, fantastic gyrations in the air, with hands and arms, and whoselevated their shoulders. distorted their entire bodies with exaggerated antics they became later with Paderewski. Liszt was carica- and their countenances with ridiculous gestures.

How different it was with Thalberg! He was perfectly composed, convincing the observer from the outset that he was master of the keyboard and of himself. Not a gesticulation, not a change of countenance, not a stolen glance toward the audience betraved the slightest agitation, or indicated that his thoughts were occupied with aught else than his work. Applause was received by him with a respectful inclination of the head, and not the slightest deviation from his courtly bear-That he was not as frigid as his demeanor betokened was betrayed by the soft flush that at times gradually suffused face, ears and neck,

MAKING THE PIANO SING

In the most minute details his style was polished, finished and so clean and accurate it would have astonished one to hear a wrong note. His runs and arpeggios were crystal clear, now delicate as fairy network. now rolling like magnificent billows; his trill was perfect; his octaves and chords faultless, and his cantabile something that could never be forgotten. He made a melody sing on the piano, as I had then never thought it could be sung by other than the human voice. I remember watching fascinated the play of his feet on the pedals, not realizing at the time how much he helped himself through them to his effects

Touch, tone and technique may have been his adored trinity, but he certainly used them in a manner to cause beneficent results. He never pounded; what he sought and produced was pure tone, full, round, velvety and gently graded from exquisite softness to large volume. His was the most beautiful tone I had then heard, although later I knew something bigger, nobler. more impassioned in the tone of Rubinstein, who, of course, played on an instrument twenty years further advanced than that Thalberg used.

"THE ART OF SINGING ON THE PIANOFORTE."

A noteworthy contribution to the science of touch and tone is The Art of Singing on the Pianoforte by Thalberg, printed as an introduction to a series of paraphrases meant to illustrate its teachings. These may be given in brief, as follows:

Sentiment brings into play the inventive faculty, and the need of expressing what one feels will develop resources that might have eluded the mere technician,

"The Art of Song is ever the same, no matter to what instrument it may be applied. Neither concessions, nor sacrifices should be made to the mechanism of the particular instrument used, it is rather the business of the interpreter to adapt this to the demands of

"One of the first essentials in obtaining beautiful sonority and variety of tone is a complete freedom from rigidity. It is therefore an indispensable requisite have the forearm, wrist and fingers as supple and well under control as a skillful singer must have the vocal apparatus.

"Broad, lofty, dramatic songs must be sung with full voice; much, therefore, is to be demanded from the instrument from which the greatest volume of tone must be drawn, though never by roughly striking the keys, rather by pressing them with firmness, decision and warmth. For simple, tender and graceful melodies the keys should be felt rather than struck,

MAKING THE MELODY STAND OUT.

"The melody should stand out clear and distinct above the accompaniment, as a human voice above the orchestra. Notes may be sustained by substituting one finge

for another, or by skilful use of the damper pedal, each in the proper place. The pedals should be employed with infinite discretion, and careful attention must be paid to marks of expression,

"In general, pianists play too fast, and think they have accomplished a great deal when they have gained finger agility. Playing too fast is a capital offence.

The execution of a simple three or four-voiced fugue, in a correct manner, requires and proves more talent than the performance of the most brilliant and rapid piano composition. It is far more difficult than one can well imagine to avoid hurrying.

"The young player is urgently commended to exercise great sobriety in the movements of the body, and great tranquillity in hand and arm motion; never to begin the piano attack at too great a distance from the keys; to listen carefully to one's own playing; to be strict with one's self and learn to criticize one's self. The average player works too much with the fingers and too little with the mind.

"To those occupying themselves seriously with the pianoforte, we can give no better advice than to learn, study and thoroughly test the beautiful art of singing. We will add that we ourselves studied singing during five years under the direction of one of the most celebrated teachers of the Italian School."

About a year after his American tour, Thalberg, who from the early thirties had made his home in Paris, settled on an estate he purchased in Posilippo, near Naples, where, as a landowner, he cultivated extensive vineyards. Several times he was induced to go abroad for concerts, and professionally to revisit Paris, Landon and Brazil. In 1864, just fifty years ago, when only in his fifty-third year, he made his last public appearance and retired permanently to Posilippo, where he lived the remainder of his life as a cultivator of the soil. He died April 27, 1871.

A STRANGE WHIM.

The strangest feature of his retirement was the fact that he would not permit a piano within his home. There seems to be no explanation for his turning from what he had loved so well and by nears of which he had accomplished so much, unless he had awakened to the futility of tone for tone's sake alone, and was overwhelmed by the thought of glorious interpretations and tonal creations he was not fashioned to accomplish. I cannot believe with some that he was merely actuated by jealousy of Liszt rankling in his soul to the end.

THE LADDER OF THE SOUL.

BY RITA BENEZU

IF music and art are to be regarded in relation to the dawning spiritual unfoldment as science and philosophy were to the ushering in of the great intellectual awakening-as a torch, a guide, an electrifier to all the sleeping possibilities of the race-then they should not be considered as an aim and an end in themselves. That attitude is stultifying. Music should be encouraged as a means of expression, an intensifier of the emotions, and as a vital factor in racial uplift, because it enhances and vivines the most potent elements in civilization-moral and spiritual responsibility. The development of these two forces braces the backbone of the race, for, figuratively speaking, they answer as the props which keep us up on our back legs after centuries of struggle to attain that position.

The age of physical evolution having reached its zenith, we are now in the full swing of an intellectual awakening which, because the lines of the mind's power have not yet been clearly defined, we are apt to confuse with and to allow to overlap, as it were, the spiritual domain, but which, nevertheless, leads the way to the long-coveted state of soul consciousness. For it is the permanence of the spiritual entity, from which all other things in the world emanate, that we are striving to establish in the mind. The race has striven to realize this fact from the beginning of time.

Music is the subtle pathfinder, the tentative guide, through whose vitalizing influence we are able to perceive and to realize this desired condition. Music is the radiant quickener of the aspirations. It also focuses the determining powers, and these activities, governing the bent of the inclination, stemming the ourage to the crucial test of endurance, resolve themselves at last into emotional satisfaction and intellectual efficiency. What particular bearing this vivifying factor may have upon the lives of those who acknowledge its limitless scope, none can tell. Through the singing voice or through the medium of an instrument discriminatingly chosen, the powerful sway of its ominance will find vent.

THE ETUDE PREPARING THE MIND FOR ACTIVE MENTAL WORK.

BY B. MAXTON ELLERY.

[Ebyron's Norn.—Much has been written about the sub-conscious mind in revent years. Unfortunately a great deal of the thought upon this subject is pendo-scientifin—the of the thought upon this subject is pendo-scientifin—the slower and more septical methods of the man of long labo-ratory training. At best we are just at the borders of a great mental phenomena, all hoping that some may be oper-mined to predict the analysis and explore the univer-ed to the subject of the second of the subject of the which the subject is the subject of the subject of the which they hope may be brought to opt assistance in every-day life. The writer of this article gives his view of the way in which the may be applied.

One man who has done more than any other of the few of those who are spending their lives and money in striving to word that great law (which must exist) governing the phenomena of our minds, has created an original idea which, though based only on theory. is the most plausible of all the hypotheses that have been advanced as the fundamental on which to build the Law of Psychic Phenomena. He suggests that, since everything must have a controlling factor, our mind (the seat of the senses) is governed by another mind which is, in turn, held in check by the brain (the primary mind). The seat of the second mind is sup-posed by some to be in the medulla oblongata, and s practically the same as that which we have chosen o call the soul.

This secondary mind must receive all its ideas and knowledge through the brain, but thoughts not physically present are handed out to the primary mind by the secondary one, which (hypothetically) has a perfect memory. These ideas are made manifest by the action of the primary mind through one of the five senses. We are always in abeyance to this "soul" of ours, but its control is strongest when we are in a half doze, and weakest when we are awake and alert! This "doze" is most easily obtained by a steady concentration along one train of thought,

Read those last sentences again! Isn't it directly against the idea that you have cherished since childhood, that the man who grasps things most rapidly is he who is alert, wide-eyed and "on springs"?

By concentration I don't mean to run your fingers through your hair, knit your brows violently and tighten the muscles all over your body. Precisely the opposite. Go to a dark room, get comfortable, thenjust think. EXPEL ALL POSSIBLE PHYSICAL SENSATION !

Did you ever enter the room where a profound musician was studying or a thoughtful literary man was scribbling his manuscript? You can make a surprizing amount of noise and fuss before they become ware of your presence. And when they do "come to" it is with the start of a man waking from a sleep. The reason? I have stated it. "A man waking from a sleep." Mental sleep? Never. Physical sleep? Yes. The brain and body were "dozing". The sub-conscious mind was governing (through one channel of the brain) the hand that was transcribing the thoughts that had been stored there by the now resting brain. Its work was done. It had garnered the knowledge and packed it in the memory; the sub-conscious mind was now accomplishing its mission by issuing this knowledge in the form of thoughts and ideas. This mode of thinking is not universally applicable for the literary man, as this method of reasoning brings forth fruits of only one type. It is, however, the underlying principle of learning and production of ideas in any field.

Now do you see what this is all about? It applies Your technic, you know, does not lie in your fingers but in your head. Still further, in your sub-conscious mind, the director of all your thoughtful actions. Now,

at what time does this "direction", best take place? One of these minds (logically) must be the superior; one must be above the other. Contrary to the prevailing idea, the brain is really the higher, for it is in control during our waking hours, while the "soul" (the inferior) directs during our sleep. Now, it is easy to see that thoughts can flow from one mind to the other best when they (the minds) are on the same plane. This "position of minds" is evidently just between waking and sleeping. It is in that calm, "dozing" state, at which time you are at great physical case, that your capabilities for learning are at their highest point of efficiency. To reach this state you are not merely to rest easily and let your thoughts run riot. Heavens-no! Get the ease part and then run riot. Heavens—no! Let the ease part and then comes the work of dozing and waking at the same time; of dozing physically and not mentally. It's called Concentration. (See further back, and remember

Did you ever rack your brain during the daytime to remember some particularly brilliant epigram or clever thought that you had conceived while lying in bed, late at night or early in the morning? In a

Why does the amateur pianist bungle his perform. ance on the evening of his or her debut? Because he is wide awake, his nerves have awakened every muscle and cell in the body and the two minds are drawn further apart, so that the "orders" have to travel so much further and be respectively weakened before they reach the "exit." This all sums up into the fact that concentration, which is the key to all success, is not obtained by sitting creet and popping the eyes wide open, but by expelling all possible physical sensation and directing all the energies toward guiding the mind; not forcing the brain. Even the successful chauffeur (who guides the car) is not the one who sits bolt upright and clenches his hands on the rim of the steering wheel, but the man that lounges back in his cushioned seat and, by giving the gear an occasional "tip," keeps the car on its course.

Is this concentration or raising the secondary mind hard to reach? Intensely so. This fact is the true reason for our having so few really great pianists. So few people can reach the goal of Concentration Few musicians even know of the secret. That knowl edge should now give you an advantage.

MORAL: Discard your racking stool or bench. Get an easy chair with cushions and a back. Don't recline so far as to overdo the matter, but make yourself comfy. Get the strong light out of your eyes. Do not be where you can look out of a window. Keep visitors and members of the family out of your study. When you come to a difficult passage don't lean forward, squint and tense your muscles. Relax, slacken the speed. That physical motion took the "director" further from his "employees," and they had greater difficulty in grasping his orders. Remember you are trying to put something "to sleep," and you can never obtain that result by an irregular series of jerks.

Your teacher has probably preached relax to you until you have dreamed the word. Do you see the reason now? Maybe, if you tell them about it, they

THE IMPORTANCE OF THE SPEAKING VOICE TO SINGERS.

BY RALPH LEECH STERNED

VERY few singers have any idea how carefully the speaking voice should be preserved. If you have a well-placed singing voice, you do not sing with a throaty tone, and consequently your speaking voice should likewise be placed well forward. However, you may undo much good singing practice by singing incorrectly.

If you would have a well-placed singing voice, do not alone sing from the head, but speak from the head also. Make your speaking tones as forward, at the same time as robust, as possible. Remember that singing in the head and speaking throaty is a great strain on any voice, and it shows that the singing voice is either not adequately trained, or the speaking voice would follow suit and be resonant, not throaty.

The important thing to keep foremost in your mind while studying is to work hard on every little point. Remember, the human voice is so delicate that you can afford to let nothing slip by or be left undone. A series of these "slips" is fatal.

series of these sings is ratin.

If you will notice the speaking voices of great
singers you will usually find that there is an evident
effort to keep the voice placed as far "forward" as possible. Few of us speak as we should speak. It is natural for us to follow the conventions of the times or the provincial pronunciation of the district in which we live. We are actually afraid to employ our voices to the fullness of their rich natural qualities for fear that we may be accused of being "affected." Consequently some go on cackling, or squawking, or wheezing, whereas with a little attention they might develop a noble individual quality. For the singer this would prove a great help, for it would amount to practicing every moment he was speaking. The great artist Titto Ruffo seems to have no more effort in singing than he does in talking. In fact, one hardly realizes when he is singing a role that he is doing anything other than speaking it precisely as a great actor would speak. His art is such that his production is absolutely normal. A normal voice production presupposes per fect speaking as well as perfect singing. There is far more in this than many are willing to admit.

Developing the Greatest Possible Velocity in Scale Playing

By JAMES FRANCIS COOKE

A Systematic Plan Based upon Approved Physiological and Psychological Principles

(The following is an extract from one chapter of the writer's manual of scale playing entitled Mastering the Scales and Arpeggios. While it presupposes a thorough knowledge of scale playing as may be developed through the scale exercises and scale forms indicated in previous sections of the same book, it nevertheless provides any advanced student with a complete plan for developing velocity in a manner difficult to obtain by ordinary means.)

In elementary work in scale playing the velocity of two hundred and eight notes a minute may be con sidered adequate. This is a very comfortable rate indeed even for the player of moderate ability. In fact, the demand for very great velocity in the actual performance of advanced pianoforte pieces is very limited. However, it is impossible to over-estimate the "tonic' effect of the ability to play scales at a very high rate of speed, to say nothing of the acquisition of the skill to meet any speed emergency which may arise in the performance of any piece.

The scales employing five black piano keys conform to the natural shape of the hand. The shortness of the thumb in comparison with the fingers seems to put the hand in position to fit these scales with black keys far better than those in which fewer black keys are used. Possibly the most difficult of all scales to play is the scale of C major as it is the one least adapted to the natural shape of the hand. For this reason the scale of D flat major has been generally employed by experts in technic

The experienced teacher knows that velocity developed in connection with one scale will also affect all other scales. That is, velocity developed in the scale of D flat will enable the player to execute any of the other scales at a much more rapid rate.

It is possible to develop scale playing until a rate considerably higher than one thousand notes per minute is reached. Of course, this presupposes perfect touch conditions and careful systematic playing.

There comes a time, however, when the gradual development by means of advancing the metronome step by step seems to fail in producing results. Then it will be found that progress will depend upon many repetitions of what might be called "spurts" of speed. The method given hereafter is thoroughly scientific and innumerable experiments made by the author with his own pupils have invariably been attended with satisfactory results.

The principle of the following series of exercises is that of developing separate sections until a very high rate of speed is attained and then uniting the sections. The system requires patience and perseverance, but will surely repay the student who persists until the desired speed is accomplished.

Accent only the first and last notes of each section. The intervening notes are played so lightly that the player hardly knows that the hand has passed over them. In fact the performer should think only of the first and last notes of each section. He seems to leap from the first "Pier Note" to the last "Pier Note" as the mountain deer leaps from crag to crag. The notes in the interim are played in passing almost without conscious thought. Poise the hand and arm in relaxed condition over the first note and with a kind of muscular impulse like a "swoop," pass easily to the last note, Play at all times without the least suggestion of strain. Invariably rest the hand for a few seconds before repeating the exercise.

For our purposes we shall employ the four octave scale and divide this scale into sections of eight notes

The first note of each section we shall term a Pier



This name has been adopted because we shall now attempt to build up the scale between these Pier Notes as though the scale notes formed a series of bridges between the Pier Notes.

The first step in the development is that of accustoming the hand to the general contour of the scale by playing the Pier Notes in succession until the highest speed of the metronome is reached. Starting at about 100, gradually raise the speed until 208 is attained.

Play first the left hand and then the right hand, always playing each hand separately at first. The right finger must invariably be placed upon the right note It is better to employ the finger touch in these exercises.



When the pupil is able to play the Pier Notes at the highest rate of speed, each section or bridge should be developed.

Play the first section, starting at about the rate of = 60. Gradually raise this rate step by step until a rate of about = 132 is reached. Do not try to reach = 208 at first. After the pupil can play the first section at this rate with ease and fluency, play the second section and develop it in a similar manner. Then proceed with the other scctions until each one of the seven sections has been developed to the speed of J = 208.



Each hand plays separately. Period of rest during which the hand and arm are completely relaxed. Proceed in the same manner with each section

Sec. I D flat to E flat Sec. II E flat to F. Sec. III F to G flat. Sec. IV G flat to G flat, Sec. V G flat to F. Sec. VI F to E flat. Sec. VII E flat to D flat.

A careful examination of the first music example given reveals that velocity may be obtained by merely leaping from one Pier Note to the next Pier Note up and down the scale

When all sections have been developed singly the student's next step is to play two sections at a time in the following order. The pupil will find advancement a trifle more difficult than that encountered in playing

A very important point is that of giving the arm and hand sufficient rest between the repetitions. Under no conditions should the muscles be exerted beyond the point of the slightest fatigue. Sections I and II united.

Accent on the first and last note only

SECTIONS 1 and Il united



In similar manner unite Sections II and III III " IV IV " V IV " V VI " VII VII "

The next step is to unite three sections and advance each section as indicated in the previous examples, The rate of advancement may be a little slower than with two sections.

Sections I, II and III united

Accent on the first and last notes only.



In similar manner unite sections II, III, and IV; III IV and V; IV, V and VI; V, VI and VII; VI, VII and I; VII, I and II.

The next step is to unite four sections after the manner followed in the preceding plan. Start each section of four notes beginning with each consecutive Pier Note in succession. Always give the hand abundant rest and relaxation between each section.

With this drill the pupil can undoubtedly play the entire four octave scale (each hand separately) at the rate of one quarter note equals one hundred and thirtytwo beats of the metronome or about 1056 notes a

In order to advance the speed beyond the above rate, the entire process should be repeated, developing each section but starting at the metronomic rate of abour

100. Working in the foregoing manner the limits of speed can only be measured by the student's ambitions and willingness to work. When the metronomic speed of 160 is reached the pupil will be playing at the rate of 1280 notes a minute. Beyond this the greatest possible clearness must be preserved. Unless this precaution is taken, it will be difficult for the ear to hear each note of the scale distinctly.

The writer found in the cases of many pupils that a speed of 1400 and more notes a minute was not only possible but could almost invariably be accomplished when this system was carefully and persistently developed with minute attention to detail. Good results can not be expected unless the pupil has had a thorough preparation in touch and in elementary scale work

The ambitious pupil will not be content to develop velocity in one scale alone. He should apply the same principles to one or two of the other major scales. However, the writer does not advise even the most industrious to attempt to develop great velocity in all scales. The pupil will soon notice that the dexterity he acquires will influence his playing in all other scales. . William Mason in his second book of Touch and Technic suggests the means of developing velocity by adding one more note at a time to the scale run. This is an excellent plan but regular progress in developing velocity demands regular exercises and systematic use

THE FIFTH TRIENNIAL CONGRESS OF THE INTERNATIONAL MUSICAL SOCIETY.

Reported Especially for THE ETUDE

BY J. LAWRENCE ERB.

ONE of the healthiest signs of progress in the musical profession to-day is the fact that musicians, especially musical educators, "get together" much more frequently. -and more amicably,-than of yore. In America we have National, State, County and City organizations which are teaching musicians that in union there is strength, and that it is folly to try in these days to go one's way alone. Right in line with these American ocieties,-and other countries have them too,-is the International Musical Society, which meets every three years in some capital or great musical center for a tendays' congress, and in the intermediate period has national and sectional meetings (the American meeting is in connection with the Music Teachers' National Association sessions, though there are State sections which meet more frequently). It also supports two magazines, and, in France, occasionally publishes a volume, the product of one or another of its members,

The attendance at the Congresses is practically world-wide, though the actual number of delegates, as is usual at such gatherings, does not exceed 250 to 300. most imposing list of Presidents, headed by Prime Minister Louis Barthout, included a large number of prominent national and municipal officials and practically all the French composers of any importance. There was besides an executive committee which provided a most excellent,-and almost superabundant,array of papers and discussions, concerts and receptions and opera performances, all free to the Congressists.

AN INTERESTING RECITAL.

Practically all the papers and discussions came the first week, while most of the concerts came the second week. The opening reception, the evening of June 1st, enlisted the services of a number of prominent Parisian singers and instrumentalists, and, to crown the event, two pieces, one of his own composition, by Louis Diémer, the venerable and beloved French pianist, who though past 70 still plays with dash and precision. (The services of an excellent caterer are also worth mentioning.) The next morning witnessed the formal onening ceremonies at the Sorbonne with addresses by Premier Barthout, Dr. d'Ecorchevillé, President of the Paris section of the I. M. S., Dr. Adler, representative of the Austrian government (but he spoke in French) and others. Nearly all foreign governments of any consequence had sent official delegates, but the United States, though invited, had no such representative, though there were six delegates attending the sessions from the American section,

Four morning and three afternoon sessions of three hours each were devoted entirely to papers and discussions, besides two evenings given up to special discussions, one on acoustics and the other on the photography of the voice. The range of subjects covered was wide, there being the eight sections, Secular Hiseach presided over by the foremost man in his department in France. Only one paper was read by an American, in the ethnology section, "Recent advances in comparative music science," by W. van Dyck Bingham. Professor of Psychology in Dartmouth College, though Prof. Hamilton C. MacDougall, of Wellesley, was down on the program of the Theory section for a paper on "Helpful suggestions as to teaching Harmony drawn from the methods of language study," but was unable to be present, so the paper was not read. The official languages of the Congress were French, German, English, and Italian, and all four were spoken in many of the discussions, though nearly all the remarks were made and most of the business transacted in either French or German. Other papers in English were "Hebridean Songs," "Shakespeare and Irish Music," "Church Music in England," and "Music in the armies and navies of Europe," though Fuller-Maitland, of London, wrote a paper in French on "The works of . S. Bach transcribed for the pianoforte" and H. C. de Lafontaine, also of London, one on "Lewis Grabu," while H. Bewerung, of Ireland, wrote one in German, "The employment of word-accents in the Gregorian chant;" Herbert Antcliffe, of Sheffield, in French on "Emotion and representation in music," and Miss Maud Mann, of London, in French, on "The song and the music of the Hindus." This list will give a fair idea of the wide range of subjects covered, though it does not begin to suggest the number of nationalities actually represented on the program.

A GLUCK ANNIVERSARY

Musically the Congress was a great success, largely because the French wisely refrained from exhibiting their very latest "enfants terrible," but instead gave a great variety of works from the early masters who are now rarely, all too rarely, heard. Even on the night of the opening reception, the selections were quite evenly divided between the old and the new, and after that, the modern French school was only once heard from-in the Sunday morning service in Ste. Clotilde. In fact the first musical event which the Congressists were privileged to hear was emphatically old-fashioned. though supremely lovely. It was the 200th anniversary of the birth of Gluck, a gala performance at the Opera Comique, produced in their very best manner under the most capable direction of Paul Vidal, who was for so many years a tower of strength at the Grand Opera. An act each from "Iphigenie en Tauride," "Alceste, and "Orfeo" was given, and, especially the Orfeo, was as fine artistically as any thing operatic many of us had ever seen. The scenery and ensemble were perfect. This was on Wednesday afternoon of the first week On Friday evening was an excellent concert of music of the Renaissance, choral, organ, and string quartette, in the Salle Gaveau, which was a fine forctaste of the good things to follow the succeeding week. On Saturday evening there was the unique privilege of hearing (and seeing) a festival service (Pentecost) in the American church, which, for novelty, surpassed anything that the American delegation at least had ever

SPECIAL CHURCH SERVICES.

The second week opened bright and early with a special service of contemporaneous French church music in Ste. Clotilde, where Charles Tournemire, the brilliant pupil of César Franck plays the grand organ. The program comprised organ compositions by Franck played by Tournemire and choral works by Saint-Saens, Ch. Bordes, d' Indy, Fauré, and Dubois, worshipfully and artistically done under the direction of Jules Meunier, with the assistance of M. L. Cazajus at the chancel organ, Monday was a red-letter day,-in more ways than one,-for there were three musical events of unique and highest artistic interest, besides an unparalleled hail-storm in the afternoon, which made snowhalling temporarily the most popular sport in Paris. In the morning the glorious Sainte Chapelle was the scene of a concert of primitive French music, mostly choral, but with an instrumental number and numerous accompaniments, dating back to the century for the earliest compositions, and then on down to the beginning of the 15th. The place,-the performance was an almost unheard of event in this particular edifice, and the unusual quality of the music made the concert one never to be forgotten by the fortunate hearers. Then in the afternoon the beautiful Galerie des Glaers in the famous Palace of Versailles was opened by special permission for a concert of early French chamber music of the 17th and 18th centuries, interpreted by some of the best Parisian instrumentalists, including a fine pervas wine, there being the chain sections, so former on the clavichord, assisted by artists from the nstruments, Bibliography, and Theory and Notation, operas. This, too, was a unique affair, both artistically

and in its setting. In the evening the Congressists were the guests of the Boston Opera Company, at the beautiful theatre des Champs Elysees, when Verdi's Otello was given with Felix Weingartner conducting and Mme Weingartner, Sig. Ferrari-Fontana, and Vanni Marcoux in the leading rôles.

The next day, Tuesday, in the Chapel of the Invalidan in the morning, Joseph Bonnet, the brilliant organist of Ste Eustache, played a number of French organ pieces of the 17th and 18th centuries, while the Societé G. F Handel with assisting soloists, sang under the direction of Felix Raugel, Chapel Master of Ste. Eustache, a In the afternoon, in the Protestant Church of the Holy Spirit, under the direction of the Maitre de Chapelle, M. I. Jemain, a concert of Huguenot music was given. largely made up of works by Claude Goudimel, evening was devoted to the banquet in the Grand Hotel, followed by a comic opera by Monsigny, "Les Aveux Indiscrets," done by leading artists and dancers from the two operas and a large orchestra, conducted by Gabriel Groylez. The table-of-honor could almost have served as a gallery of French composers, for most of the famous composers living in Paris were there, headed by Saint-Saëns and Gabriel Fauré (directors of the con servatoire). Ex-Premier Louis Barthout presided and made a most felicitous address, and was followed by a properly imposing list of speakers.

A REMARKABLE LECTURE

On Thursday, in the morning an unusually interesting feature was an illustrated lecture on Hindu music by a remarkable Hindu musician, Inayat Khan, assisted by three compatriots. He gave a wonderful exhibition of vocal flexibility, and incidentally reconstructed some of the ideas of his hearers regarding oriental music. In the afternoon the magnificent residence of the Princess Polignac (an American woman) was thrown open for a performance of early French orchestral music under the direction of Paul Vidal. Jacques Thibaud contributed two most artistic violin solos and Mme. Wanda Landowska captivated her hearers with her clavichord solos. Several opera singers also contributed solos. The evening was devoted to the closing event of the Congress, a concert of Brazilian music in the Salle Grand, under the direction of the Brazilian composer and conductor, Elpidio Pereira. Orchestral numbers, vocal solos, and a reading with orchestral accompaniment made up a most enjoyable evening, and it is fair to say that to most of the hearers it was a revelation of what Brazil has accomplished musically. Such of the Congressists as remained were guests at

the initial concert on Sunday evening the 14th, at the Theatre des Champs Elysees, of the Chorus Orfeo-Catala of Barcelona, Spain, under the direction of Lluis Millet, who was also its founder. This chorus of 250 men, women and children gave a thrill to even the most blasé of its hearers, for, from all accounts, it has been many a day, if ever, since such unaccompanied choral work has been heard in Paris. Certainly such a demonstration as the chorus and its conductor received throughout the evening is accorded very few

The next Congress will be held in Berlin, presumably in 1917, though it is permissible to hold them every two years, if so desired.

ARE WE DISEASED WITH TREMOLO?

Possibly the most detestable thing in singing is what is generally known as tremolo. There are only one or two animals naturally afflicted with this vice, and there is little reason why human singers should take their models from goats and sheep. There has recently been a great hue and cry against tremolo because some teachers in public schools have found children afflicted by it. The origin of the contagion is easy to traceignorant, untrained rag-time singers in cheap moving picture shows. The child imitates what it hears rather than building his vocal ideals in his imagination. One might be born a Patti and yet be brought up with a "tin pan alley" environment. Be very careful what your child hears if you wish to safeguard his voice. Mr. Tertius Noble, formerly organist of York Minster and now organist at St. Thomas's Church, New York, says that he has heard more tremolo in his short stay in America than in all his previous lifetime in England. "Even small boys are tainted with it, and can there be anything more inartistic than a choir of thirty or forty voices all indulging in a tremolo, and yet this is not an uncommon thing." If things are as bad as Mr. Noble makes them out to be it behooves every American teacher to try to cure those who come in his



A Concise Biographical Dictionary of Noted Composers Who Have Written Music in Lighter Vein

The Salon

The Dance

The Operetta

THE composer who has not written music in lighter vein is to be pitied. Greatness does not mean sombre ness. Mozart, Beethoven, Haydn, Wagner and even Brahms have been responsible for some of the merriest music ever written. Whether it be a "hunt for a Lost Groschen" a "Gipsy Rondo," the capers of Figaro, or a rolicking Hungarian dance the masters have all shown us very plainly that they can laugh and joke as well as

There are, however, composers who have given the world music which is designed to delight as well as to exceedingly hard to make a list of this kind, for so many of the great masters have contributed to the merry side of music that it was difficult to know where to draw the line. Mendelssohn, Schubert, Schumann, Chopin and Tchaikowsky have written some of the happiest music ever penned. Again there are certain names in the following list that may seem incongruous beside certain others. Chaminade, for instance who has written some of the most exquisite, most delicate, most individual piano pieces in all the literature of the piano looks strange beside such an obviously commercial composer as Gobbaerts, who is admitted to this list because of his enormously popular teaching pieces, There were other composers of purely pedagogical pieces who have been omitted because their works were not designed primarily to entertain. However, the ETUDE reader will prize this list because much of the information is not to be found in the ordinary biographical dictionary and it is information of much more daily usefulness than three-fourths of that contained in many large, expensive and learned works.

ALBENIZ, ISAAC, Born Camprodon, Spain, 1861; died Cambo Les Balus, France, 1969. Pupil of Liszt, Jadassohn, Marmontel and Relaceke, Composed operatas, a syn-phonic poem, and many plano pieces, including a well known Tango in D.

known Tango in D.

ATABIRY, CHALAGES, Born Hiton, Germany, 1896; died
ATABIRY, CHALAGES, Born Hiton, Germany, 1896; died
dance masle, laciding a popular quadrillu
ASCHER, JOSPAN. Dom Gernlagen, Holland, 1893; died
London, 1893, Bet lauern, perhäps hy bis sonz, Aller,
showy planoforte pieces. We are a very large number of
showy planoforte pieces. Born Virden, III., 1898; died 1911.
Fline teeslere and performer on vibilo and plane, Served
positions may be meditused Crown of Trianph Millery
March, Martha Bune, San Saboter, etc.

ATBER, DANIEL FRANÇOIS ESPRIT. Born Caen, France, 1782; died Parls, 1871. Composer of many brillinat light operas, the best known of which are Macaniello and Fra Diezolo. Followed Cherubini as director of the Paris Conservatory. TOTIONEO CHERMALI AS director of the Paris Conservatory, AUDRAN, EDISON, Born Lysis, France, 1842; died There-ville, 1901. Compared tileth operas, including Offsette, Bachmann, Orgones, Born about 1848; died Paris, 1894. Wrote many plano pieces, the most successful of which is the Spitch.

Bararczevska, Tekla, Warsaw, 1838-62. Wrote many plano pieces, of which The Maiden's Prayer is best known. BALFE, MICHAEL WILLIAM. Born Dublin, 1808; dled Rowney Abbey, England, 1870. Wrote many operns, of which The Bohemian Girl is best known. Also wrote songs and

Bohemian Girl is best known. Also wrote somes and pinnoforte pieces.

RMMMFELDER, FRIERICH. Presslen, 1836. Contemporary composer of favorite plane pieces, the best known of which and the most popular are Peasant Dance and Roado Mismon.

BEHR, FRANZ. Born Lübtheen, Mechienburg, 1837; died 1898. Composer of msny popular plano pieces, mostly published under various pseudonyms.

punished under various pseudonyms.
BENEEL, FRANZ, Born Schmilinde, Bohemia, 1832; died
Berlin, 1874, Pupil of Iroksch and Lisz; visited America
are the state of the companies o Bishop, Sie Herry Rowley. London, 1786-1855. Composer of operas and much popular music. Best known as the composer of the music to Home, Sweet Home.

the composer of the music to Home, Sucet Home.
BLON, Fraxz vox, Born Berlin, 1861. Contemporary composer of opera sud other music. Has written a number of excellent pisno pleces, including Serenade D'Amour, When Flowers Bloom, With Courage and Strength, Emperor March.

peror March, William Leonard. Born Brensbach, near Darmstadt, 1849. Active musicing who has held prominent positions. Has composed many popular pieces, including Castanets, Fleurette, Ever True, Good Night, Dam Heart. Castanets, Fleurette, Ever True, Good Night, Boar Heart. Bottin, Cast. Born Berlin, 1844. Contemporary composer of R large number of popular songs and pisadorte plees, Among the songs the best known is still wire die Nacht; among plano pieces, Murmuring Spring, Polacea Britlante, By the Mountals Spring.

By the Monatels sprine.

BORSELIES, PRANCISCO ADRIEN. Born Rome 1773: died Jarry, 1834. One of the most framous of French contained the Monatel Market Market State of the Monatel Market State State of the Monatel Market State of the Monatel Market State State of the Monatel Market State of the Monatel Market State State Office of the Monatel Market State Sta

Fanous cellist, who lived and played in many capitals. Was a friend of Rossini. Best remembered by his Anyel's Serenade. SCIALOSSI, ERNEST. Contemporary composer well known in England. Composed the well known La Gliana waltz, Studied at the Royal Academy of Music in 1881.

CARREÑO, TERESA. Born Carnens, Venezuela, 1853. While especially noted as a plano virtuoso, Mme. Carreño has composed some delightful plano pieces, including Basket of Flancers, etc.

Cellier, Alfred, London, 1844-91. Wrote several tuneful and successful popular operas, the best known of which is Darathu

is Dorothy.

CIABBIER, ALEXIS EMMANUEL. Born Ambert, France, 1841: died Paris, 1894. Famous composer of serious music, who also wrote operettas, plano pleces, etc. The hest known of his plano pleces is probably the plano arrangement of his orchestral Rhapsody, Espana.

ment of his occessful Rompsody, Espiria, ThanMinado, Eciclia Born Paris, 1861. Composer of dis-tinguished shillty. While she has confined berseff mostly to songs and pisno music of a more or less "intimate" nature, her compositions are always interesting alike for the melodionsness and for their original barmonic and rhythnic tretuent. The hest known of her pisno pieces are The Scarf Dance, La Lisaopiera and Air de Ballet. CRAMER, JOHANN BAPTIST. Born Mannheim, 1771; died London, 1838. Unlike Clementi he wrote plano pieces designed to entertain as well as to instruct. His reputa-tion, however, rests solidly on his pedagogical works.

Czerny, Carl Virona, 1791-1837. While heat known for his innumerable studies, he wrote also a number of operatic transcriptions, and indeed much music in all forms. Very little of his music, except the invaluable technical studies, is ever heard.

technical studies, is ever neared.

ZHRUKAS, APPHOVS. BORN Szege-Várallya, 1842; died Vlenna, 1894. Conductor and military bandmaster. Composed a number of works, including six operatias, much dince music and plano music. He is perhaps best regembered by Love's Dreum After the Ball and Garotte

Stephanie.

NECLA, JEM HATTERT CHARLES, BOTE Begribes, 1817:
died Timis, 1907. Famous violinist, who composed a
number of popular pieces and also transcribed much
present the state of the

Denza, Luigi. Born Castellammare di Strabbia, 1846. Com-poser of many popular songs, including Funiculi-Funicula. Now a well known voice teacher in London.

POEBLER, THEODOR. Born Naples, 1814; died Florence, 1856.
Distinguished pisnist and composer of much showy pisno
music. The best known of his pieces is the Nocturpe in
D flat (known as Bieeding Heart). DORN. ERUARR. See Röcker. Joseph Leopoln.

Venice, 1869. Famous virtuoso, composer of much plano music, including the well known Garatte.

EGGELING, GEORG. Born Braunschweig, Germany, 1866. Ex-cellent teacher and composer, Hving in Berlin. Among his best known pieces may be mentioned Spanish Dance, To Springtime and Congratulations.

EGGHAIN, JELIUS (Pseudonym of Couvy Hardegen),
Vlenns, 1834-67. Pupil of Czerny, and composer of many
popular plano pieces, including Blonde, Brunette, Jet
d' Eau. ENGELMANN, HANS. Born Berlin, Germany, 1872; dled - Philadelphis, Pa., 1914. One of the most profific composers of popular plano pieces that ever lived. Wrote over 3,000 pieces, the most noted of which is *The Melody*

FIELD, JOHN. Born Dublin, 1782; died Moscow, 1837. Composed music in many forms, but is chiefly noted for haying been the first to write "nocurues." Chopin afterwards eclipsed him in this style of piece, but to Field belongs the honor of being the plomeer.

occupas ue conor ot tenin tue pioneer.

Pixk, Gorrerikin W. Thuringia, Germany, 1783-1846.

Director, composer and editor of a famous German musical
to found as opposition paper. Film composed plano
pieces, violin pieces, ballads and songs, some of which
ner still popular.

Ganne, Louis G. Born 1862. Studied at the Paris Con-servatoirs. Wrote comic operas and many ballets, oper-ettas, plano pieces, etc.

ettis, pano pieces, etc.

Geffeld, Max. Bora Neuenheim, near Frankfort, Germany, 1855. Famous blind composer and lecturer, who received state of the property of the property of the sacred music and bynam, but has also written tuneful plano pieces, among which may be mentioned Up-to-Date March, Plotfing Song and the popular song Kentucky

GENÉE, FRANZ FRIEDRICH RICHARD. Born Danzis, 1823; died Baden, neur Vienna, 1895. Composer of light opera und dever writer of librettos: lived principally in Vienna and clever writer of librettos; lived principally in Yenna, GERMAN, EDWARP (JAMPS E. GERMAN-JONNS). PORT Whit-church, Encland, 1802. Composer of much serious music, who has also written charming light opers, etc. Is best known by the Three Dances from Heavy VIII. GLIEF, ENSEY (VIVI. LOVI.). Born Baltimolles, France, 1856. Famous 'cellist, who wrete much dance music, in-cluding the popular Lord and Bal.

ORBLERS, I. I. (STELABOO). Bore Antwerp, 1825; died 1886. Composed about 1.200 lit ht plane pieces, the less thown of which are Transary Galon, Jarcke Triomphale, His familiar peeudosym "Streabbog" is "Golbaerts" spelled backwards.

spelled backwarus.

GOMARD, BENYAMIN L. P. Born Paris, 1849: dird Cannes, 1895. A serious composer of opera and orchestral music, Also worde mnuv delightful piano pieves, including the well known Second Mozurka.

GORIA, ALEXANIBE E. Paris, 1823-60. Composer of popular phano pieces, fantashas, operatle transcriptions, etc. His best known works are Etude de Concert and Beliason.

GOTTSCIALK, LOTIS MOREAU. BOTH New Orleans, 1820; didel Rid of America, 1863; First great American planist. He worle much for his instrument, the best known pieces being The Leat Hope and The Dipin Port.

GUELITT, CORNELIUS. Altona, Germany, 1820-1901. Com-posed operas and chamber music, but is chiefly known as a writer of instructive piano piece and studies.

Heins, Carl. Born Tangerminde, Germany, 1859. Dis-tinguished director, teacher and composer, who has written many songs and pinno pleees; among the latter may be mentioned What the Swallow Sang, Dancing Giri and Rose Foy.

The Etude Master Study Page

JIELLEN, STREITEN, BERT, Doth, 1815; slid Paris, 1888, Pamous Britano, Sach very man and collection and pieces. Among the pieces may be iterlated l'imme-enante d'aux sellutire and Vuita blanche. His most sellutire and voitable blanche. His most HENSELT, ADOLF VOI. BOTH. Schwalterd, Beyrafe, 1814; died Warmburn, Silsda, 1889. Brilliant pinno vitruous and compuser of caedion tendes, etc., Ausong the mor-ral of the pinnos of the

If I Were a Bird, HERBERT, VICTOR, Born Dublin, 1850. Has been described as the "best American composer that ever was born in revland and educated in Germany." Mr. Herieret is a read of the second o

Sweethearts, etc.

Ruzz, Hrsun, Born Vienna, 1806; died Paris, 1888. Wrote over 200 bleecs, many of which were very successful; also was a distinguished planist, but gave up concert work to establish a plano factory. Among his pleces may be mentioned Empress Herrictta and Paristense.

Holländer, Guntay. Born Leobschiltz, Upper Sliesia, 1855.
Distinguished violinist and composer of violin pieces and
operettus. Carconetta, Spinning Song.

Horrath, Geza. Born Komarou, Hungarr, 1868, Well-known teacher and composer of many tuneful pieces, in-cluding Badineri. His studies are also very popular, especially Op. 43 and 123.

JAELL, Alferd. Born Teleste, 1832: died Paris, 1882. Distinguished plane virtuoso: published waltees, transcriptions, etc. Danse des Fées, Faust Transcription and the Third Meditation.

Taira Meditatica.

KALKERENNER, FERIDRICH WILLIELM MICHAEL. Born near Berlin, 1788; died Enghlen, near Paris, 1840. In addition to compositions of more serious purpose, wrote many fantnalias, variations, etc. The most familiar of his pieces is introduction and Rondo.

pieces is Introduction and Rondo, KÉLER, BÉLEA (ALERRY PON KÉLEID). Born Bartfeld, Hun-gary, 1820; died Wiesladen, 1882. Falbous Viennesse com-poser and conductor, who wrote much showy, brilliant dance music. His Lustapiete Overture is very popular. Son of the Pazata is natulitar piece also,

KERN, CARK WILHEAM, BOTH at Schiltz, Germany, Came to the United States in 1873. Has composed a large number of functi songs, organ works, anthems, etc. Many of his plane pieces are very pencier, the best known being Ariel, Philos Dunce and The Schilter's branch

KETTEBER, (NICOLAS) EUGENE. Born Rouea, 1831; died Paris, 1870. Successful planist and composer of light plano pleces, including Aryentine Mazurka, Bonte en Train, Valse des Fleurs. KINCHNER, THEODOR. Boyn Chemnitz: died Hamburg, 1903, Organist, teacher and compuser of many plano pieces, in-cluding Album Leaf.

cuiding Album Leaf.

KORLLING, Cast. Born Hamburg, 1831; died Chienco, 1914.

Composed an opern entitlied Schmetterling, which was
successfully produced in Humburg. Wrote many successful and tunctul piano pleces, including Chasse au Lion,
Chassa, Jayeronde, Walther?

KONTSKI, ANTOINE DE. Born Cracow, Russla, 1817; died Ivanitshi, 1800. Distinguished pinnist and composer of plano pleces, including Awakening of the Lion and Persian March.

DE KOVEN, REGINALD. Born Middletown, Conn., 1859. Hus. De KOWNS, REGINALD, Form Middletown, Com., 1850. Has been executionally successful in an composer of comic been executionally successful in an composer of comic been executed by the composition of the co

LASTERY, JOSEPH, Born Schönfeld, Robenia, 1802; died Carlsland, 1881. Well trained musician, leader of an much dimee music the Laster of the Carlsland, 1881. Well trained musician, leader of an much dimee music in the Johann Strauss style. Among his compositions may be mentioned Herd Girls Dream, At the Mountain Ism.

LANGE, GUSTAY. Born Schwerstedt, Germany, 1830; dled Wernigerode, 1889. Wrote a large number of popular plano pieces, among which may be mentioned The Flower Song, Pure as Snow and Secret Lore.

Song, Pure as Sanet and Secret Lore.
LENNER, JOSEPH JERNER KARIJ. BORN OBERÜBBING, near Vietnin, 1801; died there 1845. Largely self-taught, he will be self-taught to the self-taught of taught of the self-taught of taught of the self-taught of the self-taught of taught of t his best known pieces.

LANARUS, GUSTAV. Born Cologne, Germany, 1861. Well known teacher and composer of many works in all forms. Among his plano pieces may be mentioned Hunting Piece and Festal Morch.

and Festal Morch.

LEFERUBE-WEINY, LOUIS JAMES ALFRED. Parls, 1817-60.

One of the most distinguished French organists, especially noted for his improvisations. His hest known organ piece is Monestery Bells, which still retains much popularity. Titania and Hyann of Nana are also much liked.

LRCOCQ, ALEXANDER CTARLES. Born Paris, 1832. Excellent composer of light opera; he wrote over 40 comic operas, of which the best known are La fille de Mme. Angot and dtroft-Otrofta.

Gropie-Givepa.

Lischierizek, Titxodok. Born Lancut, Austria, 1830. A pupil of Cerny and the most noted piano fessless of the pupil of Cerny and the most noted piano fessless of the as a composer, but he has written some delightful plano music, among his nices being Tico Larks, Caprice, Mazurka Emis and Jen de Ondes.

LEWRACH, LOWAGE, BOTT Gaugsbeim, Germany, 1847; died Toulouse, France, 1891. Funll of Chopia, and also a fine organist. Wrote much pisno music, his best known pieces heing the Fifth Nocturne, Theme, Allemande, Faust.

(This Dictionary will be continued in the next issue)

THE ETUDE MORE ABOUT STANDARDIZATION.

In the August Issue of The ETUDE two entire pages were devoted to the subject of standardization, including THE ETUDE's statement of what seems to the editors, the tendency of the time in standardization. The plan that will be adopted eventually will doubtess embody some of following suggestions

I. A nation-wide regulation of the registration of teach-s-by n board composed of representatives from all sec-ons of the United States.

tions of the United States.

11. Compulsory certification of barders through uniform measures made lead by the different States. The certification of the state of the control of the control of the control of the control of the certification of the certification of the certification of the certification of the Christopher of the certification of the certification of the Christopher of the Christo

this requirement.

V. The complete elimination of proprietory interests in the preparation of the examination materials and in the examination of applicants for a teacher's extilicate.

VI. Examinations by the board above mentioned at the pupils who have studied with the teacher for not less than one year, with the view to obtaining additional credits upon the teacher's certificate.

D A CLIPPINGER ON STATE EXAMINATIONS IN ILLINOIS

At the 1913 meeting of the Illinois Music Teachers' Association a committee was appointed, of which the writer was chairman, to prepare rules and regulations governing examinations for teachers of music in Illinois. At the 1914 meeting of the Association, held in Aurora, Ill., May 12th-16th, the report of this committee was adopted and made an amendment to the constitution of the Association. Following is a brief summary of the report:

It provides for three grades of examinations, Licentiate, Associate and Fellow,
Examinations will be offered in piano, voice, violin,

organ, public school music, theory and history of

It provides for a board of fifteen examiners, three for each of the following: Piano, voice, violin, organ, public school music. This board shall select from among its members a sixth group of three to conduct the examinations in theory and history.

Each group of examiners shall prepare the examinations in its own branch, but subject to the approval of the entire board.

The character of the examinations, the scope and degree of difficulty of each of the three grades is left entirely to the board of examiners.

Examinations shall be held each year at the time and place of holding the annual meeting of the I. M. T. A. Suitable certificates shall be provided by the Association for the successful candidates,

Candidates for examinations must be members of the I. M. T. A.

In order that the examinations be kept entirely above and beyond reproach it is provided that onethird of the board of examiners shall be retired each year, and that no examiner shall serve more than three years consecutively

Examinations are not compulsory, but it is confidently expected that they will be taken by a large number of musicians.

At the Aurora meeting the following board was PIANO-Glenn Dillard Gunn, Allen Spencer, Rudolph Reuter.

Voice-D. A. Clippinger, Shirley M. Gandell, Adolf Muhlmann. VIOLIN-Adolf Weidig, Ludwig Becker, Cuy Wood-

Organ-Dr. Charles W. Mills, Rossetter G. Cole,

Victor Bergquist. PUBLIC SCHOOL MUSIC-Otto Meisner, W. F. Westhoff, O. E. Robinson.

The first of these examinations will be held in Centralia, Ill., sometime during the month of May,

EXAMINATIONS IN VOICE IN NEW YORK.

"THE Vocal Conference of the N. Y. S. M. T. A. (Twenty-sixth Annual Convention), held on June line runs directly through the middle of the accidental. 18th, unanimously adopted the following recommendations, presented by the Chairman, Walter L. Bogert, looking toward the establishment of a to the eye in quick reading. Standard of Essentials of Musicianship for teachers of singing who desire to become active members of

"Resolved, That before a person is considered qualified for active membership as a teacher of singing he should be able to demonstrate to the Examin-

"FIRST: That he possesses an ear, accurate in the appreciation of differences in the pitch and qualing of musical tones and in the pronunciation and enunciation of the English language

"SECOND: That he has sufficient pianistic ability to enable him to play simple accompaniments.

"THIRD: That he has had at least three years' continuous study with some competent teacher.
"Fourth: That he possesses elementary knowledge relating to general musicianship.

"FIFTH: That he is familiar with the contents of one or more standard works dealing with Tone Production, Voice Development and Interpretation "SIXTH: That he possesses the ability to impart

his knowledge, i. c., to teach.
"SEVENTH: That he has some familiarity with teaching material in the shape of vocal exercises and

THE LAW AND THE PROFITS.

MARIA CHIPMAN TOPPING.

In discussing the feasibility of restricting music teach ing by law many things must be considered, the most prominent among these things being the needs of the great mass of music teachers for the necessities of life Many girls are left in such circumstances that a paying occupation is necessary. Perhaps a superficial education has been accorded them without any normal training They are not strong, or may be too proud to engage in the many available trades open to the masses. These girls must do something. Their music is the only power they possess to keep the wolf away. They take up the work, and the finding of pupils is only the beginning of their troubles for them and for their patrons One such teacher was recently known to sing Jesus Lover of My Soul, to a pupil, and to have the pupil follow her on the piano. This was her first music lesson. Is that the limit? No. Another teacher puts her pupils through a course of graded studies, declares them graduated. One book a month. Think of it. Then these graduated pupils, some of them fifteen years old, begin to hunt pupils!

The question arises, is the musical world justified in enduring such conditions for the sustenance of the inefficient? Must the public continue to be gulled for charity? Must the musically ambitious keep on paying out their good money for husks, so that these so-called teachers may live?

One who undertakes what he cannot accomplish puts himself into a tread mill from which he cannot escape without being crushed. A teacher, even when he teaches what is easy to himself, takes upon his shoulders a cross that grows very heavy at times. How much greater his burden when he undertakes to teach that which he himself does not know? Is it a charity to protect him from his own mistakes? Is it a kindress to allow him to deceive himself and a gullible public in order to keep his larder full?

There are ways and ways to teach music, and there are methods and methods, and then some more. But there are a few fundamental principles without which there is no music. There must be a knowledge of the scales, sharps and flats, time, what the figures of the signature mean, and how to count time. One pupil informed me that she had been taking lessons for two years and had never noticed the figures at the beginning of her exercise before I called her attention to them. Let there be a legal standard for music teachers. We let no man give us pills without a diploma, then why should we allow ourselves to be stuffed with musical sawdust by any unqualifed mortal being who happens to be able to play a tune?

CHORD PLAYING MADE SIMPLE.

See the chord as a whole not as a collection of separate notes. You never think of the alphabet when VOU read a word

See accidentals clearly. Remember that in all good editions if a sharp, flat or natural is on a line, the if the accidental is on a space the centre is blank, that is, there is no line in it. This is a great help

Play every note of the chord and train your ear to hear all notes. Don't let your ears deceive you. You may be play-

ing the left hand before the right and never realize it This is the worst fault in chord playing. Never let the wrist get tired in chord playing. Strain of this kind does more damage than hours of practice.

THE RISE OF THE STRAUSS FAMILY. THE rise of the Strauss family can hardly be described as meteoric since it was not until after many years of patient labor that attention was first drawn to the fascinating music of the Vienna court which kept all the members of the famous family in public view for nearly a century. Many contend that it was the waltz that carried the elder Strauss into such great favor, but his innate musical ability is evident in so many of the things that he did that it is difficult for one to put a finger upon just what it was which made this famous coterie of musicians world renowned The waltz is said by the French to have been derived from a dance known as the Volta or Ravolta, known even in the days of Good Queen Bess. The Germans. however, are anxious to claim the dance and point to

other parts it was so coarse and uproarious that cities like Nuremburg and Amberg published edicts against it. About the time of our Revolutionary War the modern waltz apparently came into existence and the tune to which it was danced was "Ach du Lieber

its similarity with the German word waltzen. The

dance in some parts was-solemn and stately and in

This was first heard in Bavaria, Bohemia and Austria as a tune for the modern dance. Gradually

t made its way from European capitals to England where the storm of objections which greeted it naturally advertised the dance to the utmost. Even Lord Byron, the author of Don Juan, and a gentleman of none too lofty picty, wrote a diatribe in verse upon the iniquitous dance. The Pirritans foresaw the downfall of the nation under the gliding heels of the dancers. Beethoven, Schubert and Mozart were not above penning music which might be used for the dance. At first these alluring dances consisted of two sections of eight measures of three-quarter or three-eighth time. But our modern form came when a number of sections of sixteen measures in length were played one after the other in fitting order with the addition of sections

called introduction, trio and coda. The first of these is said to have been a waltz by Hummel issued in 1808. The waltzes of Schubert have great charm and character though they are not used to any extent for dancing. Strauss and Lanner usurped the Waltz field

so completely that few others found, room for their works. Weber in his Auforderung Zum Tanz introduced the waltz to the concert hall and made way for the wonderful works of Chopin and other composers. But it is not with this phase of the waltz which we have particularly to do but rather with the waltz which brought such peculiar renown to the name of Strauss.

JOHANN STRAUSS THE FIRST. The parents of the first Johann

Strauss were not professional musicians. They kept a small inn in Vienna and were determined not to have their son become a musician. The boy showed wonderful natural talent and as his own son later to become so famous as a composer of light music expressed it:. was a musician by Grace of God. Had he not been guided by an inner irresistible impulse, the difficulties which confronted him in his youth would have pushed him into another path," The parents of Johann



Strauss. Sr., made the fatal error of encouraging the boy in his childhood-fatal in so far as their scheme of preventing him from becoming a musician was concerned but most fortunate for that great part of mankind who revel in light music.

When the boy was fourteen his musical tendencies were looked upon with great seriousness by his parents who wished to spare their son from what they thought a life of ignominy and poverty. Accordingly he was apprenticed to a book binder. This life was unendurable to the impressionable youth particularly because the master was severe and had strict instructions to keep his apprentice from playing the fiddle. One night the boy packed up his precious fiddle and putting the remainder of his earthly possessions in a little bag he slipped softly away from trade forever

A friend induced him to return to his parents whose harshness had softened by this time. They consented to having him trained musically and he was placed under local masters among whom was the violin teacher Polyschausky and the theory teacher Seyfried. He played occasionally at private homes and at Summer Gardens. In this way he chanced to meet another performer of his own genre in the person of Josef Lanner.

LANNER'S INFLUENCE UPON STRAUSS.

LANNERS INFLUENCE UPON STRAISS.

Josef Frenz Kayl Lucky.

Josef Frenz Kayl Lucky.

Josef Frenz Kayl Lucky.

Josef Krenz Kayl Lucky.

Josef Krenz Kayl Lucky.

Josef Krenz Kayl Lucky.

Josef Krenz Kre

THE MUSIC OF THE COURT BALLS.

It was not long before Strauss was in such great demand that he was made Capellmeister of the band of the Bürger-regiment. This required his services at all court balls and the elaborate fêtes given by the opulent Austrian Court of the day. It often happened that he had many engagements in one day and therefore it was necessary for him to increase his band until he had 200 musicians constantly employed. As his fame increased he raised the character of many of the numbers upon his program so that before long his musicians were playing famous works with a new verve and life that commanded the attention of serious minded musicians. His fame spread so that before long he was compelled to take his picked orchestra on tours and during the years from 1833 to 1838 he visited almost all parts of Germany and Austria, Holland, Belgium, England, Scotland and France, Everywhere his orchestra was greeted with much applause. He reached England at the time of the coronation of Queen Victoria and played literally hundreds of engagements private and public,

THE HEYDAY OF THE DANCE.

How much of Strauss' popularity at the time was due to the great dance furore is impossible to estimate. He was feted everywhere. When he appeared in Vienna after a long absence the occasion was made a kind of public fête. In Berlin, the King attended his performances in person and invited him to play at the Royal Palace, The Crown Prince of Prussia, who later became the famous Emperor William I, of Germany honored Strauss by ordering a special concert of 200 bandsmen. When Strauss left Berlin there was a special torchlight procession and serenade given in which he was honored by many citizens. A similar distinction was shown to him when he left England in 1849. His concerts were hugely successful in London, and upon his departure he was followed down the Thames with numerous boats filled with enthusiastic acmirers. One of the boats contained a band which played until



JOHANNES BRAHMS. JOHANN STRAUSS, JR. HANS RICHTER.



JOHANN STRAUSS, JR.

again with his old time favor, but in September of 1849 he was taken with scarlet fever and died after only four days' illness. His funeral was attended by immense crowds and a Requiem Mass was given in his honor by his own band accompanied by a great number of the leading singers of

Vienna. Fortunately he was able to leave a successor who was destined to attain almost as much fame as himself. By a marriage with Anna Streim, the daughter of an innkeeper (in 1824), Strauss became the father of five children, Johann, Josef, Eduard, Anna and Therese. Of these, three sons became well known in the musical

Strauss' methods of conducting were the subject of much comment in his time. Many felt that he exag-gerated to the extent of becoming a charlatan but others saw in it a style which was in turn followed by his three sons and became identified with the family. Naturally quiet he seemed to become electrified under the influence of music. Again this apparently made some sort of an emotional impression upon his orchestra so that every member was in an intense state of musical excitement. Indeed from what the critics of the time had to say of his work in this direction, his whole organization seemed to be synchronized with his own spirits and emotions. He almost in-variably conducted with his own violin in hand, occasionally conducting with the bow but rather leading his men by the nuances of his own playing. He stood most of the time with his back to his players, rarely referring to the notes of the composition he was con-

APPRECIATION BY SERIOUS MUSICIANS.

APPRECIATION BY SERIOUS MUSICIANS.
Although Strum's compositions are rarely more ambitions when the ball room it is quite astonishing to note how the property of the struments of the struments

THREE GIFTED SONS

In 1825 (Oct. 25th) Johann Strauss, Jr., was born in Vienna. Perhans on account of bitter experience in making music his profession Johann Strauss, Sr., solemnly and deliberately determined that none of his sons should follow the musical profession. Why it is hard to say since he had been wonderfully fortunate in every thing he did. Johann, Jr., was accordingly given a very liberal education at the Polytechnic and the Gymnasium. Thereafter he became a clerk in a savings bank. But what father proposes, mother disposes and

the boy had secret lessons in violin playing for years, thanks to a mother's willingness to gratify her boy's wishes. In 1844 he made his first appearance as a conductor playing compositions of his own. A very fortunate turn this was, for when his father died in 1849 the son was able to unite his own orchestra with that of the father and thus continue what was at least a very valuable family possession which might

EDUARD STRAUSS. otherwise have been lost.

For a time he toured Germany and Austria and then spent a short season as conductor of the Summer Concerts at the Petropaulowski Park at St. Petersburg, In 1863 he became conductor of the famous court balls and resumed the brilliant work done by his father.

Happy, bright, full of swing and the joy of youth

the steamer put out to his music made immediate conquests wherever it was heard. It must not be thought that all of his four Upon his return to hundred or thereabouts waltzes are equally good, but Vienna he was received there are a number fully as enchanting as An-der schönen blauen Donau (Blue Danube).

THE ETUDE

In later years Strauss made important appearances with his orchestra in Italy and in Paris but he had found a new field and this was that of light opera. In 1871 he produced Indigo and the Forty Robbers, the first of a long series of successes which made the Theatre an der Wien world famous. Among these were Die Fledermaus, Prinz Methusalem, Zigeunerbaron and others. The Fledermans is still given in the great opera houses of the world. At the Metropolitan a few years ago it was presented with a famous cast with great enthusiasm upon the part of the audience. The music and part of the plot formed the base of The Merry Countess, a comic opera recently given in all parts of the United States,

Strauss worked continually up to the time of his death in Vienna in 1899. How well his works were regarded may be judged by an appreciation by Wagner

"While the Strauss waltzes are not deep in style yet one Strauss waltz often contains more charm. more delicacy and more real musical worth than all the toilsome, constricted, factory-made musical products of some countries which to me are as inferior as lamp posts of Paris are to the towering spire of St. Stephen's at Rome "

The names of the most famous waltzes by Jo-Wiener Blut, Man Lebt Nur Einmal Kunstlerleben, Tausend und eine Nacht and of course the ever verna! Blue Danube. No one need have any artistic compunctions about playing a Strauss waltz. The present writer knows many world famous pianists who delight in performing them, not only in the elaborate paraphrases of Tausig, Schulz-Eyler or Schütt



but in their original form for the sake of the enchanting tunes. Just as our own Sousa has written incomparable marches of a certain type so has Strauss composed waltzes that very few if any have approached.

JOSEF STRAUSS.

JOSEF STRAUSS.

Josef Straus was the severoid son of Johann Strauss, Strauss, and Joseph Strauss, Stra

EDUARD STRAUSS

The youngest of the Strauss brothers, Eduard, was born at Vienna, Feb. 14, 1835, and educated at the Gymnasium. His father died when he was fourteen years old and consequently he was permitted to have a systematic musical training. In 1870 he became conductor of the court balls, a position held by his father and his brother Johann. His orchestra made extensive tours of Europe and visited America twice. While not so fecund as his brothers he published a number of compositions. It is fair to estimate that the Strauss family produced more good popular tunes than came from any other source during the last century. Up-wards of 1000 published compositions of varying degrees of merit stand to their credit,

A STRAUSS PROGRAM.

A whole program of Straus much suitate for a recitat or a cital mediag is by no menus an auto matter properties. It is a variety is the principal disactive properties are suitable to the straus family stand out far and above most variety in the wall properties, and here we are largely restricted to the wall importants and out far and above most variety of the strain of the stra

waltzes in many ways. If a Stranss waits is prepared to a program it should receive far more than usual attents. The phrasing about the studied, the security, the facility is the property of the property of

1. Wiener Blut Waltz (Vienna Blood Waltz),

1. Wiener Bitt Walls (Nema Biodo Walls),
Johann Strauss, Jr., Opus Sy
2. Morgen Blütter Walts (Morning Journal Walts),
Johann Strauss, Jr., Opus 279
3. Rosen aus der Süden Walts (Roses from the South),

Auf Friem Füsse (Foot Free) (Poiss St. Ja., Opus 38
 Auf Friem Füsse (Foot Free) (Poiss St. Ja., Opus 345
 Künstler Leben Waltz (Artists Life, JR., Opus 346
 Johnson and Gen Nacht Waltz (Photsand and One

Pizzicato Polka... JOUANN and Josep Sy

SOME TEST QUESTIONS.

Describe the ancestry of the Strauss family.
 When and where was Johann Strauss, Sr., born?
 Describe the youth of Johann Strauss, Sr.
 Who was Joseph Lanner?
 Who was Johann Strauss, Jr., born:

Which would you say was the most famous of all the 7. Tell something of the work of Josef and of Eduard

trauss, S. What famous position was held by members of the trauss family for the better part of a century?

9. Name some of the famous compositions of the Strauss mily,

family.

10. What are some of the musical characteristics of the

THE STRAUSS CRAZE.

In the foregoing the reader must have been impressed with the wonderful ability to create a furore or craze which the members of the Strauss family seemed to possess. Like the dance craze of 1914, the croquet craze of our grandfathers, the South Sea Bubble, or the great Tulip craze of Holland, the Strauss craze set Europe afire repeatedly during the middle of the last century. What is it which makes the Strauss music have this fascination? High spirits and a sensuous appeal to the emotions are given as an explanation. But other composers have made this appeal and have not received a response. Wonderful melodic fertility is the only explanation. Many of the Strauss themes are miserably trivial, but there are times when some of them possess a quality which can only be described as intoxicating. Like some overpowering drug they seize the mind of the listener and cling to it in a most exasperatingly tenacious manner. In many of the waitzes of Johann, Jr. the use of double thirds and double sixths has a very haunting effect. The following example of a few measures from Geschicten aus der Wiener Wald illustrates this excellently.





The Advantage of Psychology to Piano Teachers

An Address Delivered in the Piano Conference at the Convention of the New York State Music Teachers' Association, Saratoga, N. Y., June 18th, 1914.

By HANS SCHNEIDER

It is a well known psychological fact that the exclu- view. It will form a most healthy antidote against the sive occupation with one subject and the constant stimulation of the same nerve centers makes such etimulation less effective and decreases the interest in the subject, and there surely must come a time in the piano teacher's career when the purely musical element may lose some of its charm, when the unavoidable

monotony of the teaching material will dull the finer edge of his senses.

This is also the time when the teacher has found out that his mere musical and technical education will not solve all problems that come before him. He then longs for a deeper insight, for the last reasons of his work, and he begins to pay attention to new schemes, fads and methods as they appear from time to time upon the pedagogic horizon.

Of late years the sciences of physiology and psychology are mentioned more and more in connection with piano teaching, and whenever this topic is mentioned lively discussions are started, pro and contra. As this is a new feature, of which the masters and the teachers of the past have not made conscious use, the question may well trouble the progressive teacher whether these sciences may be of value to him. The more so as the trouble with their application to practical work is at present that the matter has not been investigated thoroughly enough, and that we lack the proper text books. because our scientists are generally poor musicians, and our musicians are generally poor scientists.

To dismiss this matter, as some teachers do, with the remark, "I do not know anything about these matters, yet my pupils play" is heartily a progressive way to look at it. We all have exceptionally and highly gifted pupils who are the lustrous stars of our classes, and play well, but there are also others, struggling in gloomy obscurity, not endowed with enough phosphorescence of talent to make a two days' old lightning bug envious. but who wish to play too, and the test of a teacher' true ability is after all not the playing of his talented pupils but that of his non-talented pupils.

The value of all theories lies in their practical application and the tests by which they must be judged are: Do they really accomplish anything? Do they mean economy of effort by getting quicker and better results Do they lift the teacher and his work upon a higher plane? If they do they are a valuable addition to the teacher's equipment, if not they are an unnecessary burden and will only confuse him.

Piano teaching makes use of many different factors and it can be proved that scientific training in Psychology and Physiology will make them more effective and can replace some of them.

THE VALUE OF IMITATION.

Much piano teaching is based upon the example and information gained through lessons from a superior teacher, accepted reverently and blindly as final, with small bother about their true value and scientific correctness. But in art, even in music, the most metaphysical of all, the ultimate reason for its practical demonstrations will always be science, as Spencer has so well expressed in his Essay on Education, "Alike for the most perfect production and present enjoyment -f art in all its forms the needful preparation is still science." Yet no matter how much knowledge of psychology and physiology one may acquire, that alone will never make him a successful piano teacher. But neither can a piano teacher attain the maximum efficiency unless his teaching conforms and is in harmony with the laws of nature.

BENEFIT TO TEACHER.

Exact scientific study will benefit a teacher in many ways. Scientific work will make him penetrate to always greater depths of knowledge and understanding. It will present his work from forever new points of purely emotional appeal of music, that may in time enervate his mentality, for scientific study compared with mere music making is like comparing the fresh breeze of the morning with the sultry atmosphere of

And it is anything but dry; to the contrary, it provides plenty of excitement, to suit the most energetic mind and it will sufficiently occupy the imagination and fancy of the most fastidious dreamer. No scientific problem ever presents itself entirely at once and only too often when almost within the grasp, it may escape again-will o' the wisp like-into the hazy mist of the grooping mind and as Fra. Elbertus expresses it "there no greater fun, than putting salt on the tail of an

It will enable the teacher properly to analyze his pupil's mind, to detect mental shortcomings, which while having nothing to do with music directly, only too often prevents musical study from being successful, as for instance lack of concentration, defects in attention, straying of impulses, wrongly associated states resulting in faulty reflections, and so forth. The solving of these purely intellectual problems and the successive gain for his work in general, will greatly increase his confidence and give his work that assurance that follows all exact scientific work, but which is only too often lacking when piano teaching rests entirely upon a musical basis.

And when once these fascinating studies have been mastered, they soon become an inseparable part of his work and lead him on, to penetrate deeper into nature's secrets. Instead of losing in interest his work will gain in it, and there is no end to the ever increasing demand for more and greater knowledge, and consequently greater success with his work Imagination forms a part of all arts and perhaps

music relies upon it more than any other, but to quote from H. G. Wells's address before the Royal Institute of London: "Imagination unless it is strengthened by a very sound training in the laws of causality wanders like a lost child in the blankness of things and returns

TALENT AND IMITATION.

A most important fact in the study of music is talent. Great talent works automatically, and exceptionally talented pupils may learn a lot by imitating, their strong intuition forming a selective force which instinctively chooses what is best for them, Unfortunately unless fortified and backed up by a well governed and thoroughly trained mentality it is often more of an obstacle to the ultimate result than it is of

assistance. In the case of pupils with ordinary talent who form the majority of a teacher's class imitation never goes beyond the crude mechanical aping of the teacher's mannerism and leaves nothing solid in their mindswhich might aid them in going ahead independently. But the aim of all true teaching is the pupil's final independence of the teacher.

PIANO PLAYING AND TEACHING.

Piano playing and the work of the virtuoso are purely subjective matters based upon and governed by absolutely individual conditions, namely those of the player, which cannot always be transferred upon the pupil, who has to solve his technical problems according to his own different make up. Piano teaching is objective. It is trying to understand the mental and physical forces of the pupil, and thus to find the way of least

Heinrich Heine once said, that every great man brings his own philosophy with him and we can say that each pupil brings with him his own method. It is the teacher's duty to find this and with this as a foundation, start the future development of the pupil.

For whenever a teacher's effort is not in harmony with natural principles, his work is either bound to fail, or if he partly succeeds it is done by a long round-about route, at a tremendous waste of labor and sacrifice of energy on the part of teacher and pupil.

EXPERIENCE A SLOW MENTOR.

A KARANTARI KARANTAR

Much is said for experience in piano teaching, but to become a piano teacher through experience only is a slow and laborious way of getting there and not fair to the pupils. Experience has been defined as the process of learning things we do not care to get acquainted with, and if it is perhaps not as bad as all that it is still a somewhat negative process and painful, for one of its greatest mediums is failure.

Another trouble with experience is, that it always deals with isolated demonstrations, and that only by connecting many of such, we can come to final conclusions. Also frequently this process leads to the adaptation of hard and fast rules, to mere routine work, that stifles all observation and finally the teacher ends up, hopelessly travelling a road that circle-like always

But though practical experience cannot be dispensed with, the acquiring of it at least can be accelerated by proper scientific training, which will enable the teacher to distinguish between right and wrong experiences, and thus save him from making mistakes. In the face of new problems a teacher without scientific training is absolutely helpless, while the well trained teacher, the psychologist, knows what he is about. Through the maze of an apparently hopeless array of conflicting cases he quietly recognizes in them only new variations of a few fundamental principles, to which they must be ultimately reduced according to the inexorable laws of nature.

THE IMPORTANCE OF METHOD.

Fundamentally, piano teaching deals principally with the mind and the body on one side and the mechanism of the piano on the other. Cooperation of these finally brings about the artistic interpretation of the masters works, subject to the greater or lesser emotional intensity and intellectual ability of the player.

Every piano teacher who thoroughly masters his craft, who is well trained in logic,-the arithmetic of the mind-who sees the truth of two-times-two-makes four in all his work, must finally come to his individual way of teaching. According to his more or less powerful personality and aggressiveness his ideas may reach beyond the sanctum of his work shop and then we have a new method, A method is generally the crystallization of a teacher's ideas around one or two predominant principles. Often such principles may assume exaggerated proportions not alone in the mind of the originator, but more so in the eyes of his followers. who fail to see their deeper reasons; for no man is able to explain his ideas to such a final extent that somebody else may use them as well as he does, Personal equation is too important a factor in such matters and does not allow any externalization. But little study will prove to the scientifically trained teacher, whether the new method has merit or not, what is good and what is useless.

THE PROCESS OF PIANO PLAYING

Fundamental piano playing is a demonstration of Nerve-Motor-Units and fundamental piano teaching a science of motions. In spite of mountains of finger exercises, piano playing remains mind first and last with the fingers at the middle of the journey. Therefore instead of striving for independence, limberness and speed of fingers, we must first strive for independence, limberness and speed of the brain. Our physical faculties are limited by their anatomic construction, the mental faculties are not and their development is

The process of a single piano tone travels over the road of the mind through muscles, piano action, tonal phenomena and back to the mind, and piano playing is but the stringing of many of these individual processes into chains of processes (piano technic) which are again subject to the same laws

The time consumed by each process is governed by individual ability but no matter how infinitesimally small a fraction of time it consumes so that its separate stages are absolutely imperceptible, the same road is traveled by genius and blockhead, only the genius travels by express while the other takes the local and stons at every switch

Yet there are not special piano playing motions, but only natural arm motions, associated in new combinations and therefore all motions made on the keyboard are subject to all the laws, natural functional motions are subject to. In fact unnatural motions do not exist, because all motions are pre-arranged by the construction of joints and muscles in and by which they are made. An unnatural motion can only be made when abnormal conditions prevail.

Playing piano therefore makes use of natural motions and the more these are made in a natural unrestrained way according to original conditions, the of physical laws, the easier it can be made.

BEGINNER'S METHOD.

Duchenne, the great French physiologist, formed the law:
"Le mouvement isolaire n'est pas dans la nature"

(Translated, "There is no isolated motion in nature.") From this law we can deduce that compound motions, motions performed by many muscular groups in cooperation are easiest, single motions to be performed by individual muscles hardest or almost impossible because unnatural. The recognizing of this law is the secret of all success in piano playing and teaching, but it can only be recognized in all its importance, when studied scientifically, and it will never be understood by merely playing scales and finger exercises.

It is the chief principle of modern piano teaching, the basis of the rolling and rotating motions, and it is freely used by all progressive teachers in the teaching of advanced or even intermediate pupils, but unfortunately the reform is not carried into the lessons of the beginner and made the basis of the very first sten in motion on the keyboard. The application of it here will save the elasticity of the child's muscles and their freedom and gracefulness,

It will allow him to utilize instinctively the habitual reflex motions of his infancy and from them proceed to the more detailed motions later. Thus will be avoided the stiffening up through undue contraction forced by unnatural motions and thus fundamental piano teaching will really be a foundation upon which the wonderful glorious structure of real music and beautiful playing can be erccted successfully.

We marvel over the unnatural motion of the contortionist and think them quite wonderful, yet we expect a nine year old child to perform similar stunts, in the first lesson on the piano. We do not marvel here, nay, nay, we get impatient and wonder why they are not done properly. In forcing a beginning child to raise a single finger, we impose upon him the most difficult task imaginable. Difficult because it sins against the wonderful coordination of muscular action difficult because it sins against the most powerful ally of all learning, that of coordinate action of different nerve centers, difficult because it requires an independence of mind action not at the disposal of the average child at that stage of development.

But all these matters are not part of Chopin's Nocturnes and Beethoven's Sonatas or Liszt's Rhapsodies, not matters of phantasy and emotion, but matters of science. They are applied individually and subconsciously by the pianist for his own use but must be studied and understood by the teacher to be explained to others.

NATURAL REPLEX MOTIONS.

When we wish to know what are the easiest motion for a child to make on the keyboard, we only have to observe a beginner, who attempts to master the keyboard without a teacher. He follows his motory instinct and uses compound motions and sorry to say he generally succeeds better than the child who has unnatural motions forced upon him by tradition and the unwillingness to adapt new principles, even if they are really the oldest known.

SOME BROAD CONCLUSIONS.

In summing up all these matters I think we can answer our first questions in the affirmative.

The study of psychology does improve the teacher's work; it does lessen the pupil's effort; it does lift the teacher and his work into a higher sphere by reducing the amount of guess work and substituting for it assurance and direction, and therefore the study of psychol-

ogy and physfology, I should say is absolutely necessary. Experience alone is insufficient, theory alone is helpless, but practical experience plus scientific knowledge, that is the combination of instruction from which alone the student will get the proper results.

SOME PUPILS WE MEET.

BY PRICT YON MIISSELMAN

MEETING the many varied and exacting demands of a class of pupils, and applying the necessary means for correcting their defects, may be compared to making chemical tests; the instructor, uses as reagents his powers of discernment and discrimination, and applies the various ways and means known to modern pedamore technic is taught with a thorough understanding gogy for securing the desired results. But even though it all be reduced to the minute accuracy of a pathological test, despite all the skill that one may display in probing into the causes for a pupil's lack of response to your methods, the student's progress may still remain unsolved problem even though you may have exhausted all of your resources and are entirely at a loss for further plans of procedure.

Musical instruction is not the blind groping in the dark that the average person may believe; there must be a basis to work from, a basis to work with. There must be a definite end in view with each pupil, and if given a fair chance to use every iota of your skill, you will succeed in bringing that end about if you have the proper material to work upon. You may realize the impossibility of some pupils, and you may even honestly make that fact known, only to have the matter complicated by the refusal of a too fond parent to coincide with your view of the case. As you enter into almost daily association with your class, and your class' relatives, and those relatives' friends, you will taste of human nature in all its divers phases so that you may well feel appalled at having undertaken to meet the demands of such varied ideas as to just what constitutes successful pedagogy.

THE IMPOSSIBLE PUPIL.

It is folly to believe that thorough musicianship can be implanted in sterile soil. You as an instructor, probably realize this fact, but a hopeful parent is very apt to overlook it. If certain parents are desirous of furnishing their children with a musical education for the sake of whatever of accomplishment it may provide. is certainly your duty to cultivate such patronage: however, you are asked specifically to develop such pupils into something more pretentious regardless of the amount of adaptability shown, then indeed is your problem complicated.

Looking at one's classes from a purely business point of view, it is necessary to have a clientele such as will enable you to afford the necessities if not the luxuries. of life. Then, there will also be your professional pride to consider, in which it will ever be your desire to produce brilliant, representative pupils so that some credit may be gained as the result of your efforts. And while the aesthetic part of your nature may occasionally struggle for supremacy over the practical it is well to bear in mind that one must perforce live, and that only the favored few can hope for all-artist classes. In this, then, your duty to yourself is apparent. Nevertheless, however practical you may be, and desirous of an ever-increasing clientele, there will surely come to you, at some time, one with whom you can do absolutely nothing. In such a case as this, when you have exhausted your last resource and failed, the only thing you can do is to admit your defeat. Such course is then necessary for the sake of the dignity of the profession.

THE AMBITIONLESS PUPIL.

How often do we see them-bright, intelligent pupils, yet entirely devoid of that ambitious spirit so necessary stir them to actual accomplishment. They remind one of the crisp, brown leaves that lie scattered about the forest in autumn, waiting only for the first stirring breeze to arouse them from their inertness. In much the same manner is it dependent upon you to arouse

the dormant faculties of inert pupils. Instead of smothering them beneath the folds of dry, pedantic routine, waft them some soft, stirring draught such as will serve to awaken their interest in life. It may require only a seat at the opera or a friendly competition in class, yet the opportunity will in some manner present itself for you to stimulate them, and the renewed vitality that such an interest will place in your classes should be sufficient to warrant your efforts in that direction. Incidentally, it may be some incentive for you to remember that interested pupils are the advance-agents of future acquisitions to your classes.

THE SELF-SATISFIED PUPIL.

Obnoxious egotism, vanity, over-estimated abilityone or more of such symptoms mark the presence of one who is filled with gratification over his own fitness. Quite often such pupils believe themselves to have reached the zenith of all possible advancement when in reality their actual ability can only attain the commonplace under forced draught. They may believe themselves to be past-masters at their tender years, but little do they realize that minds very much wiser than their's have gone on and on in their quest for knowledge and finally, in the wintry years of their lives, have discovered that a lifetime is none too long. Such pupils may not hesitate in valuing their opinion over yours, even though you may have spent years in gaining your experience. They may patronizingly accept your tutelage, but it is often such a monopoly of clashing opinions that not infrequently is the general class advancement retarded. Such is the deportment of a pupil who is so pleased with his own knowledge that he will accept none from superior wisdom; such are those who would have us believe their knowledge supreme, their fitness complete. Pupils, like these, cannot fail to be a menace to anyone's classes. They not only retard the progress of others, but if you allow your opinions to be attacked and questioned, you may lose much of your class' respect and confidence.

THE DISSATISFIED PUPIL

If the dissatisfaction, as exhibited by a pupil who has found a grievance against each and every instructor, were confined solely to himself, perhaps little harm would result. But always must the pessimist spread his spirit of dissatisfaction. Gradually the infection extends until it involves some of your other pupils. To you it seems like a veritable contagion of the air. In innocence, you may even wonder what has gone amiss. Ultimately, you realize the far-reaching power of a student's dissatisfaction when his parents make you the centralized figure of a sort of court-martial

in which your ability as an instructor is questioned.

And what must you do? Nothing!—unless it is to assert yourself and your position in no less emphatic manner! Make your defense plain and decisive. If it is necessary for you to substantiate your assertions, and if possible, call in another instructor for consultation; we cannot see why such a consultation is not just as possible between instructors as between diagnosticians. Assure yourself of one fact, however, that such conditions, if allowed to run on, will continue to spread until harm can result for you. Therefore, the time to assert yourself is when the matter has reached

THE SERIOUS PUPIL.

And now we come upon that ever reliable source of genuine pleasure and delight to any instructor-the serious student. You feel immeasurably drawn toward such a pupil. You feel an irresistible desire to extend occasional extra help to the one seeking knowledge so eagerly. And as the days come and go, there are the usual trials and tribulations that beset any teacher, but always, as a sort of compensating balm to your tired and jaded brain, will the serious pupil appeal to you and make you feel that after all pedagogic life is worth one's while. In this respect, a serious student is a most valuable asset to any teacher.

When you have such pupils come to you, pupils giving every evidence of that quiet seriousness which betokens intense desire to learn, you commit a wrong if you do not throw a bit of extra help their way as an occasional reward. Consequently for every reason that is of personal importance to you, there should be every bit of encouragement and help extended to the one who is taking a serious view of his musical studies, even though that help may entail an occasional inconvenience upon you. The results may be such that, in the many years hence, when you are old, and withered, and gray, you may be able to point out happily to your grandchildren that So-and-So was once a pupil of yours.



The Most Famous Light Operas, and Who Wrote Them

By CAROL SHERMAN ...

Ir would be a very difficult matter indeed to pick out the names of the best light operas of the last century, but it would not be so hard to locate the most successful pieces. But success in music does not by any means imply great artistic merit. The ballade opera known as The Beggars' Opera by Gay was prodigiously successful in its day, but was not nearly so meritorious as many other contemporary works,

Love, laughter, pretty girls, audacious heroes, picturesque scenery, lively dances, brilliant costumes, good natured humor mixed with biting wit, and most of all happy and sparkling music-that is the reason for the popularity of comic opera-often less permanent than that of its more serious sister Grand Opera, but usually far more intense while it lasts.

Those men and women in middle age who read THE ETUDE would probably make out a list something like the following if they were asked to pick out the best works of their day:

Fra Diavolo, AUBER. The Crown Diamonds, AUBER. Olivette, AUDRAN. Mascot, AUDRAN. Dorothy, CELLIER. Robin Hood, DE KOVEN. The Fencing Master, DE KOVEN. The Belle of New York, KERKER. The Spring Maid, REINHARDT. Ermine IAKOROWSKI Giroflé-Girofla Lecoco The Prince of Pilsen, LUDERS. The Beggar Student, MILLOCKER, Poor Ionathan OPERNBACH La Belle Helene OFFENBACH. The Chimes of Normandy, PLANQUETTE. Nanon, GENÉE. Billee Taylor, SOLOMON. El Capitan, Sousa, The Queen's Lace Handkerchief. STRAUSS. Die Fledermaus, STRAUSS. Floradora, STUART. The Geisha, Jones. The Pirates of Pensance, SULLIVAN. Patience, SULLIVAN. Iolanthe, Sullivan. The Mikado, SULLIVAN. H. M. S. Pinafore, SULLIVAN. The Gondoliers, SULLIVAN. Fatinitea Supple The Merry Widow, LEHAR. The Chocolate Soldier, STRAUSS. Mademoiselle Modesto, Herbert. The Singing Girl HEDDERT

The Serenade, HERBERT, However varied the musical merit of these pieces may be their value expressed in dollars runs far up into the millions. Many of them are veritable masterpieces as for instance Giroflé-Girofla, Die Fledermaus, The Chocolate Soldier, Mikado, etc.

Singularly enough the greatest number of operas in this list by one composer brings credit to the name of Arthur Sullivan. Gilbert's part in writing the Sullivan operas was so significant that few would be willing to credit the composer with more than his share. Of all the operas mentioned the Gilbert and Sullivan operas are those most frequently revived in English speaking countries, while the operas of Lortzing are probably more popular in Germany and those of Auber, Audran and Lecocq more popular in France. Of all the light opera libretti written, none have been of as permanent literary character as those of Gilbert All of them have been published many times in book form and indeed some appear in editions de luxe, eloquent testimony to their popularity as well as to their literary value. Some of the works such as Iolanthe and Pingfore were too deliberately political in their scope to be subjects for translation, consequently Pinafore failed dismally in Germany at the very time when it ran 700 consecutive nights in London. Since then the opera has had thousands of performances and seems to please Anglo-Saxon audiences as much now as ever. It has recently been produced at the New York Hippodrome where the setting was a full size ship in real water. A large orchestra, an enormous chorus and special theatrical effects made this production a rousing

ABILITY DEMANDED.

As already intimated, many of the composers of light opera have been masters of no mean pretensions. Auber was singularly gifted when he first fell into the hands of Cherubini, who gladly oversaw his education. He was not without his peculiarities, one of which was to avoid attending performances of his own works. When asked why he followed this perculiar practice he replied, "If I attended one of my own works I should never want to write another note of music."

The more or less astonishing fecundity of Offenbach is one of the unusual things in light opera. Offenbach wrote nearly one hundred operas and people have been predicting for years that all of his works was siated for oblivion. However, every now and then an Offenbach tune arises which results in an Offenbach revival as was the case with The Tales of Hoffmann. Oscar Hammerstein knew of the occasional performances of this work in Europe, but when he presented it at the Manhattan Opera House he could scarcely have had an idea that a melody thirty years old would sweep the country like the latest popular song. If a publisher had had a copyright upon The Barcorolle there would have been a small fortune in it. Only once in a decade does a piece become so popular as the tune of Offenbach which had been buried for thirty years.

In The Chocolate Soldier we have a very exceptional work by Oscar Straus. Indeed Straus is an exceedingly well trained man. Among his teachers was none less than Max Bruch. His selection of the delightful farce Arms and the Man for the subject of his pretty operetta was most fortunate. George Bernard Shaw had really written the basis of a comic opera libretto and hardly suspected it. As The Chocolate Soldier it won fame that it never won on the so-called legitimate stage as a comedy without music.

Many people seem to think that the man who does the light opera may be some upstart quite without training, some musical montebank. This is by no means the case; many of the men have had very fine training indeed. Auber was a pupil of Cherubini and was himself director of the Paris Conservatoire. Audran. the composer of 36 operas, many of which were very successful, was a pupil of the famous Niedermeyer School for Church music in Paris and was for a long time a church musician. Cellier was brought up as a choirboy and was a successful organist before he became a theatre director. De Koven, who raised the status of American efforts at light opera more than he has ever been given the credit for, is a graduate of Oxford University and spent years of study with some of the best men of Stuttgart and Paris. Lecocq was a student of the Paris Conservatoire. Karl Millöcker was a student at the Vienna Conservatorium. Offenbach also studied at the Paris Conservatory and was an excellent 'cellist. The members of the Strauss family were all finely trained in music and enjoyed the comradeship of the great composers of their day. Sir Arthur Sullivan was musical from his early childhood. He was a pupil of the Royal Academy and at Leipsic Conservatory. In addition to the works ited there are a number that are regarded by some as light operas but which are looked upon by others as works in a somewhat more ambitious class. This would include Balfe's Bohemian Girl, Benedict's Lily of Killarney, Boieldieu's La Dame Blanche, Delibes' Lokme Donizetti's Daughter of the Regiment, Flotow's Martha Gounod's Mirella, Humperdinck's Honsel and Gretel. Lortzing's Csar and Carpenter, Masse's Paul and Virginia, Nessler's Trumpeter of Säkingen, Nicolai's The Merry Wives of Windsor, Thomas's Mignon, Wallace's Maritana, Richard Strauss's Rosenkavalier or Wolf-Ferrari's Secret of Susanne. The dividing line s very difficult to make, but the Light Opera has been fascinating to so many composers that even Wagner made an attempt which resulted in his classic Die

A FAMOUS COMIC OPERA THEME.

Of all comic opera themes that of the irrepressible Figaro has fared best. In the Morriage of Figaro (Mozart) and in the Barber of Seville we have what are probably the best of all comic operas, although they are never given in popular style after the manner of the ordinary comic operas but rather as Grand Opera houses in buildings with huge stages and immense auditoriums. This is unfortunate as they are intimate little pieces best heard in the small theatre. Even a great artist like Ruffo can hardly be at his best in a piece of this type in a building large enough for an armory.

The originator of the theme of the Marriage of Figaro and The Barber of Seville was Pierre Augustin Beaumarchais. He was first trained as a watchmaker but later became a musician, advancing so far as to teach the harp to the daughters of Louis XV. Later through two marriages and some business ability upon his own part he became very wealthy. Then he devoted his attention to literature and produced some works which became sensationally successful. The Figaro comedies appeared about the time of our own revolutionary war, Beaumarchais was a man who courted public favor above all things but despite this his comedies were so clever and so full of the subtle intrigue in which the French delighted that he became the hero of the hour. He next undertook an edition the works of Voltaire which cost hlm one million

The Mozart Figaro was first given in 1785, two years after its production as a comedy. It was so spontaneous that it "took like wildfire" and still retains all of the same lovely freshness when given at this day Rossini's Barber of Scville was not given until 1816, when it was hissed because Rossini had taken a libretto which had previously been used by the venerable Paisiello. The opera, however, was too great a work to be downed by political reasons. Figaro has reached the stage in upwards of forty different operas many of them by noted composers. Alas, only the works of Mozart and Rossini had the vitality to keep them living for a century.

Robin Hood, one of the favorite legends of England, has been done in opera form no less than ten times. Of all these only one has been popular in recent years and this was written by Reginald de Koven. No more popular opera has ever been produced by an American. Owing to the fortunate combination of interesting music, a fine book, excellent actors and really good singers this opera was presented over one thousand times and still remains popular. None of Mr. de Roven's other works have attracted similar success although many of them have been noteworthy.

The fortunate favor with which Mr. Victor Herbert has been received as a writer of light opera is based upon as remarkable a preparation as any composer has ever had for this branch of work. Mr. Herbert was educated in Germany and in Austria and for many years played in the orchestra of the leading German theatres where light opera was given during the time when German light opera was at its best. Then he gradually rose in his work as a 'cellist until he was engaged at the Court Orchestra at Stuttgart and at the Metropolitan Opera House in New York. After this he became director of the famous Gilmore Band, then the Pittsburgh Symphony Orchestra and finally the Victor Herbert Orchestra. His first great successes ere Prince Ananias, The Wisard of the Nile, The Serenode, The Fortune Teller. Later he brought even greater distinction to himself as a writer of light opera by his very beautiful Modentoiselle Modiste and other works, to say nothing of his grand operas including Natoma. America is very proud to claim Herbert and Herbert is very proud to claim America as his home despite his Irish birth and his German education.

The recent Viennese operatic successes remind one of the days of Strauss, Genee and Millücker when every bar that came from Austria was looked upon as the key to success in light opera. The Merry Widow deserved success for its tunes alone. While at times a little trite there was much elemental human interest in nearly every page of the brilliantly orchestrated score. It is reported that the various productions of this international hit made the composer Lehar immensely wealthy. Its success brought forth a long train of excellent works and has done much to make it more difficult for composers of musical trash to

VICTOR HUGO ON REETHOVEN

VICTOR HUGO once described Homer as the greatest of Greeks, Dante the greatest of Italians, Shakespeare the greatest of Englishmen and Beethoven as the "Soul of Germany." Gustave Simons, in "Annales," has now revealed that in the preparation of his material for the press Hugo abbreviated much. He now uncovers for the first time some interesting thoughts contained in the manuscript of the great French poet. It was really an inspired hymn of praise upon Beethoven's music. "Beethoven is the divine proof of the soul. If ever the soul and the body of man could be senarated during lifetime it was thus with Beethoven His body was crippled, but his soul had wings. Oh! doubtest thou that man has a soul? Then reflect upon Beethoven."-(Translated from the Neue Zeitschrift für Musik.)



Dr. A. EAGLEPIELD HULL, known by his articles on modern harmony and other subjects, now finishes in the Monthly Musical Record a description of Arnold Schoenberg's Five Orchestral Pieces. Dr. Hull says in part, "We are too close to Schoenberg's music to be able assess it at all properly." Incidentally many approve of this idea, and express a desire to be several miles away when that composer's music is given. But Dr. Hull is in carnest and considers that the summary views of some adverse critics are unjustifiable. He adds, "The cheap sneer at things we cannot understand is but an advertisement of the limitations of our receptive and intellectual powers, for when small minds are taxed beyond their strength, the only relief to be found is in laughter." · He does not think Schoenberg guilty of "attitudinizing," or of "debasing his art for the sake pecuniary gain;" yet the fact remains that the results are the same as if Schoenberg were merely posing instead of composing. Dr. Hull thinks the rise of modernism in different countries proves sincerity and a widespread impulse in a certain direction of progress; but Debussy was really the pioneer in delicate dissonances, and the others may have followed his lead. The widespread nature of modernism and the number of radicals, it is claimed, "legitimatizes their methods, whether we like their matter or not." After saying that the future will give a correct verdict, the writer continues, "Meanwhile, all honor to those who, like Schoenberg, cause us to revise our musical impressions in order to discover why we like much of the older music, and what it is which we really dislike in the

This seems very disappointing. After wading through a lot of insistent statements, in the hope that some of them would give a clue to what Schoenberg really meant, one learns that Dr. Hull finds something to dislike, after all. But he still says that art should be free, and that the experiments of a Schoenberg or a Scriabin enlarge the world of sound, even if not successful themselves. It seems that this department of THE ETUDE voiced the same idea two months ago, and cited in support the fact that the contrapuntal skill of the Okeghem school was followed by the inspiration of

BRAHMS, THE CLASSICIST

Yet while the school of the future may make certain radical methods succeed while they fail now, it is also true that geniuses may arise in the earlier schools, While Wagner, Liszt, and Franck were applying free modulation to the building of a new school, a certain quiet gentleman named Brahms put out a few works, in classical form and style, that seem somehow familiar, even two decades after his death. Brahms didn't try to use a dozen keys and two dozen orchestral parts at once. According to modern standards, his methods were hopelessly out of date. But somehow he had something to say. Perhaps that is the important point, after all. It is certainly fair enough for a composer to use modern methods if he wishes. But if the real text of his message is not important, no amount of clever method will make his work successful.

In the same paper is a lecture-fragment by Cyril Scott, treating that phase of the question which has to do with the substitution of freedom for strict form. Melody nowadays is to be free to run on in a changing stream, instead of being limited to the short phrases known as antecedent, period, and so on. Key-signatures are to be laid aside as an old convention; and really, if one writes in a free style, there is no reason why he should not drop the signatures if he wishes. Returning to the same key in which a piece began is called needless, and likened to the case of a man who would leave the hot city for the cool and attractive country only to return again to the city at the earliest possible chance. Rhythm, too, should be liberated from its binding fetters, and not continued as a strict custom

merely because it has existed for five or six centuries. The question of form induces Scott to protest against putting new wine in old bottles. In other words, he does not think that composers with new material should be limited to the old forms and modes of expression. He claims that forms should be as numerous as necessary to meet the requirements of composers. He speaks of the ocean and a tree as each possessing form

of a certain sort. The future composer therefore should not have to fit his music to the rules of rondo or sonata form, but should have his work judged by the following question,-"Does it flow, has it any real standpoint of its own, or is it a mere series of irritating and meaningless full-stops?" Even prose may be made fluent, and we then call it musical; and some music. which resembles prose in its too accurate devotion to form, may well be called prosaic. The modern tendency, then, is to invent "new forms or structural designs more subtle, more mystical, more flowing, than heretofore." It cannot be gainsaid that Scott has shown his faith by his works, which are among the very best of recent music, although extremely impressionistic in style. Schoenberg, however, is not yet vindicated, and his works have not aroused faith; and perhaps even Scott would call them irritating and meaningless. It is somewhat easier to write incomprehensibly than to write heautifully; wherefore we prize Scott more. But if we reason on this basis, then it is still harder to write beautifully in strict form than in free form.

As far as form is concerned, there are still possibilities enough in some of the stricter forms. called modern sonata, exemplified by Llszt, MacDowell, and others, is a work of such large proportions that keyrelations and returns of theme do not interrupt in any way the steady flow of the music. In a sense, Bruckner modernized the symphony in much the same way. But it is not necessary to consider that form should be abolished. If composers desire to work in newer and freer forms, they may do so. But for public appreciation they will do wisely to let their music retain the comparatively simple outlines of the older schools, if they have anything to say in those forms. In the Boston symphony concerts, for example, the chief applause is won, not by the radical Seriabin, the elfin Debussy, or the fragmentary Delius; but by Bach suites Beethoven works, and Brahms symphonics. Much of the discussion of modern works reads well on paper, but is rea'ly unfruitful in results, as the mu ic itself is too often unable to gain permanent attention,

Modern principles seem to have been spreading among the German music critics, for they have now formed a "Verband," or union. No doubt hereafter the officialsto-be-elected will see that no critics are admitted to concerts without a union card. But the greatest changes will surely occur in the newspaper offices. Formerly, no doubt, the humble critic lived in fear of the tyrannical editor, and would "cut this down" or "give that a good notice" in servile obedience to the whims of his harsh master. But now all this is changed, if, indeed, it ever existed. The critic of the future will walk into the office at any hour suitable to his comfort, borrow editorial cigars, pre-empt the best chair, rest his feet on the editorial desk, and dictate his views and reviews to some mere underling. If not, what is a union for?

Now that Josefs Legende has gone the way of the earlier Strauss stage works, there is a chance for other composers to get space in the periodicals. Yet few other composers fare much better. Mascagni, for example, has just completed two new one-acters, entitled L'Alodoletta and Faida del Comune. These are to be given next winter at the Scala, in Milan; and after that, probably, as the Raven remarked, "Nevermore." The Greek composer Spiro Samara, who wrote Flora Mirobilis, fares a little better; for his comic opera War in Peace-Time pleased Athens when recently revived. Mackenzie had his Cricket on the Hearth performed; but it was at the Royal Academy, where his prestige as director was responsible. Karl von Kaskel's Schmiedin von Kent, to be given in Dresden, has a good subject at any rate, for the libretto, by Dr. Ralph Benatzky, took a Simrock prize away from three hundred other entries. Other new operas are Giuseppe Rio's Die Drei Nusse and Rudolf Schüller's Monica Vogelsang.

REINECKE AND SCHUMANN.

As is well known Karl Reinecke in his youth and young manhood was an exceptionally fine pianist. Although he was probably most noted for his interpretations of Mozart's works, his fine vigorous, clean style of playing made him very much admired by musicians who are disgusted with slovenly performances. Once he was playing for Clara and Robert Schumann one of the latter's famous compositions. At the end Clara broke in, "Why do you permit Reinecke to play it at that rapid tempo when you oblige me to play so slow," "Yes, but my dear Clara," answered Schumann, "don't you know that when a man plays at a very rapid speed he can play much clearer than any woman." But that was before the days of militant

practice together at same speed. A passage like the following, which is about as simple as it could be, will be useful. With a little ingenuity you can invent many such exercises, like playing the scales three against two, first right against left, and then the reverse.



I would suggest that if you are still very lame in this sort of work, that the Chopin study is a little difficult for you, until you have taken some studies, like those of Czerny, for example, which present the matter in a simpler way. Playing Triplets against Couplets, by Chas, W. Landon, contains many excellent exercises to overcome this difficulty.

2. The dash indicates that the note should be brought out firmly and very distinctly. It is often used to indicate melodic accentuation, oftentimes calling attention to a counter melody which must be made prominent.

3. I prefer teaching the harmonic minor scales as the staple diet. When the student becomes moderately advanced, and is reasonably expert with the harmonic scales in octaves, sixths, tenths and double thirds, then the melodic and other forms may be introduced. It is better not to confuse the mind of the elementary student with too many things. When he has become advanced enough so that he can play the major, as well as the harmonic minor scales, with brilliancy, he will have no difficulty in learning any other form of the minor scales as the need may arise.

One would hardly say the chords and arpeggios should be taken up after the scales, although with most teachers the scales are begun first, But there is no such thing as completing the scales so as to make way for the arpeggios, hence they may be begun after the pupil has gotten the scales fairly well under way, and afterwards the practice of both should be continued contemporaneously

PERMANENT ETHIDES

"1. In the June Issue you say that certain studies should be played as long as one lives. Can you tell me which studies you refer to? What numbers in Czerny's Opus 299, or 740, Clementi and Cramer should I use?

Crames should I use?

"2, Is not Dash playing together with Mason's

"2, Is not Dash playing together with Mason's

"2, Is not Dash playing together with the search of the company of the

P. L.

1. I did not refer to any of the studies you mention, but to studies that are upon the highest artistic and aesthetic plane, such as those by Chopin. The studies you mention belong to those referred to in the next sentence as those earlier ones that you "have used to climb by," which need not be reverted to again, unless for the accomplishment of some particular purpose. Etudes of this sort become a part of the permanent repertory of all the great virtuosi.

2. Bach and technical exercises form a most comprchensive school for developing the ability to play. You may have noticed in the July number, that Oscar

Beringer, the noted teacher, agrees with you in your opinion. Meanwhile there are many modern tecnnical problems that need more than Bach practice to form the hand to them, and there are many etudes that it would be rather hard to dispense with. You are right however, for the tendency of the time is to eliminate many of the dry etudes that used to be considered indispensable. That is the reason the late Emil Liebling made his admirable selection of the studies of Czerny. In reading the opinions of the world's great virtuosi in regard to teaching, however, you must exercise a great amount of reserve in your conclusions. These pianists have only in mind the students of talent, taste and energy, pupils who have in view the artistic career, and come to its study with a well developed appreciation for the best there is in music. The average teacher, however, runs up against an entirely different roposition, infinite in variety, but which may be described in the main as the unprepared student. Many of these come from remote communities, and frequently a gospel hymn is the highest standard they have ever had. Although this may represent the lowest type one is likely to encounter, yet they are legion who are not much more prepared than these, and of frequent occurrence even in the largest cities. The standards and ideals set by the virtuoso teachers will make but little appeal to these. If one of this type should approach one of the world renowned teachers for lessons, he would probably say,-Go and learn music and then return to me. The average teacher finds innumerable students who will accept Czerny with patience, but who will rebel at Bach, and even after two or three years' work on some of his things, will, at the conclusion of their lessons, give a sigh of relief that they do not need to practice Bach any more. It does not do to dogmatize too strenuously on what should or should not be in any art, for temperamental conditions have so much to do with the formation of taste, as well as study. In making a plea, therefore, for the substitution of Bach for the great majority of etudes, it is well to consider a little, and determine whether the average student of unformed taste will make as good progress with music he or she is unable to assimilate, as with something the spirit of which can be more readily comprehended. For you your diet suggested is just the thing, and there are many like you.

3. Personally I am very fond of the transcriptions of Bach by Busoni, d'Albert, Liszt and others. I believe if Bach were living to-day he would be glad to take advantage of the vast improvement in the piano since his time, and also the enormous development of technic. as well as he delighted to compose and arrange his music for the modern orchestra. There is a wonderful sonority and richness added to the Bach compositions in the transcriptions, beautiful though they may be in the original. To a completed technique they do not seem difficult. Difficulty is purely a relative term, A third grade piece may seem frightfully difficult to a first grade pupil, and he might term it only display which of course would be highly amusing to you. Although the original Bach may be more difficult than "most of us can cope with," yet did you ever stop to think what you may say in two or three years from now when your technique becomes fully equal to the demands of the transcriptions. You may grow even in your Bach admiration.

It has been said with justice that the main purpose of music is to elevate the soul of man, No other art arouses such emotions in the bosom of man. No other art paints such magic pictures before the eyes of the



THREE AGAINST TWO.

1. I have trouble with the following study by Chopin. How is it played?



2. What is the meaning of the dash over the C in the following?

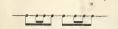


"3. Should the natural minor scale be taught?

Should the chords and arpeggios be taught after the scales?"

G. C. F.

1. Nearly everyone has more or less trouble in learning to play three notes against two. This cross rhythm cannot be well played, however, until the thorough ndependence of the two hands has been established. Many attempts have been made to write out the notes so as to show the exact relation of the two rhythms to each other, but they are of little value except in slow practice. They may be represented graphically as



Applied to two against three it works out thus



In the Chopin study the right hand part may therefore be attached to the bass in this manner:



In playing this slowly one can conceive the cross rhythm precisely, and to that extent, in gaining an understanding of it, it is of value. It is only for practice, however, and as an aid it decreases as rapidity increases. The only way of really conquering the difficulty is to take such passage work as is thoroughly easy for you to play, practice each hand separately until automatic action is substantially secured, and then

Study Notes on Etude Music By PRESTON WARE OREM

SLOW MOVEMENT FROM "PASTORAL SONATA"-L, VAN BEETHOVEN.

This is one of the most beautiful slow movements to be found in all the Beethoven Sonatas, although, unlike some of the others, it is seldom played as a separate number. It is not necessary to play the whole sonata in order to (njoy this fine movement. One of the very great advantages in the study of a classic movement of this type lies in the fact that the more one plays it the more new beauties develop. This particular movement seems to partake both of the nature of an Elegy and of a Reverie, with much emotional content. Grade VI.

REVERIE D'AMOUR-KIRKLAND RALPH.

A charming drawing room piece in the style made popular by Gottschalk, Wollenhaupt and others. Contrary to the opinion of many of the critics, this style has by no means died out. On the other hand, it seems to have a lasting hold upon the popular favor.
Mr. Ralph's Reverie d'Amour has expressive and welldefined themes. It must be played in a singing style, keeping the embellishments throughout very light and delicate, Grade VI.

LOVE'S FERVOR-LEO OFHMIER

Mr. Ochmler's most recent composition, Love's Fervor, is an excellent example of the modern drawing room piece. It has melodious and well-contrasted themes, and it is interesting from the technical standpoint. Pieces of this type must be played with the utmost finish and attention to detail in order to gain the best effect. Grade IV.

DANSE ROMANTIQUE-B. KLASMER.

Danse Romantique is another very taking drawing room piece, based upon the familiar dance rhythm, that of the mazurka, It reminds us somewhat of Scharwenka's well-known Polish Dance, although in the working out it is quite different. Drawing room pieces based upon the idealized dance forms depend usually for their best effect upon showiness of execu-This piece will make a good recital number.

RUSTIC MERRYMAKING-H. WILDERMERE,

Rustic Merrymaking is a charming little dance numin much profusion, It suggests the ever changing colors and picturesque scenes of a county fair or other large rural mathering Grade II

PETITE HUNGARIAN POLKA-E. KRONKE.

A very dainty and characteristic dance number. The composer, Emil Kronke, is a well-known contemporary German concert pianist and teacher. This is a good teaching or recital piece. Grade II1/2.

BUMBLE BEE AND BUTTERFLY-ALERED WOOLER

Mr. Alfred Wooler is known chiefly through his many successful songs, but occasionally he writes piano compositions, and he usually has something good to say. The Bumble Bee and Butterfly is an excellent teaching piece, affording good practice in finger work and at the same time tending to develop musicianship. This piece should be played in a lively characteristic

OUR YOUNG DEFENDERS-E. F. CHRISTIANI. Our Young Defenders is a stirring little march U Mr. H. W. Petrie's Blue Bell is a lively, entertaining movement not at all difficult to play, but nevertheless song which is very easy to sing, with a taking refrain. brilliant and full of color. It should be played in the true military style, with strong accentuation and large

"STRAUSS"-G. L. SPAULDING.

tone Grade III/

This number is taken from Mr. Spaulding's series of Souvenirs. This series has proven very popular. It is very fitting that "Strauss" should appear in our music pages this month. This number introduces the principal theme of the famous Blue Danube Waltzes.

STRAUSSIANA (FOUR HANDS)-I, STRAUSS.

The Strauss waltzes, while they are extremely effective for orchestras, unfortunately do not make acceptable piano solos in the arrangements one usually beautiful transcriptions made by the great pianists. In the four-hand arrangements, however, it is possible to suggest the orchestral coloring, at the same time keeping the technical demands within moderate bounds. The duct number this month is made up of themes from some of the most celebrated waltzes by Johann Strauss, and we feel it will be very much enjoyed.

THE VIOLIN NUMBERS.

L. Ringuet's La Petite is a dainty little mazurka ber in which the themes are piled one upon the other movement in which, in the principal theme, two melodies are carried along together: one in the violin part, and the other in the piano part. The effect is very +abing

H. Beaumont's Berceuse is very easy to play, but is nevertheless a very good example of the Cradle Song type of piece. We would suggest that in this number the violin be "muted" throughout.

ORGAN. LAST HOPE (PIPE ORGAN)-GOTTSCHALK-

Mr. Harvey B. Gaul, a well-known American organist, has made a very effective transcription of Gottschalk's Last Hope especially for this number of The ETUDE This composition makes an extremely good organ number, available either for recital purpose or as a church voluntary.

VOCAL NUMBERS.

Mr. A. W. Brander's Just Beyond is a tender and expressive sacred song for medium voice, which should prove useful either for church or home.

MASSAGING THE HANDS.

A GREAT deal of gymnastic work ordinarily done at the keyboard may be done away from the piano. Edward MacDowell always used an exercise similar to Dr. Mason's arm relaxation exercise before he went on the platform for a recital. He let his arms hang limp at the side and swung the arm straight from the shoulder so that the hand moved back and forward like a tassel.

Another good exercise is simply that of pulling the fingers. The best way to test this is to try it. Grasp a finger of one hand firmly with the other hand and pull it gently but sufficiently to exercise it. Repeat finds. This does not apply, of course, to the many twenty times with each hand. Next place the thumb and the third finger of the right hand between the second and third fingers of the left hand and by spreading the fingers of the right hand apart stretch the fingers of the left hand. Make up similar exercises until all the fingers of the right and the left hand have been stretched.

Massage by rubbing the hand thoroughly every day, always rubbing toward the heart is beneficial.

HUBBARD WILLIAM HARRIS.



Mr. Harris was born in Chicago, January 19, 1,869, and graduated at Oherlin Conservatory of Music. On Returning to Chicago he took up organ playing, but later gave it up for piano and other teaching. He first taught Harmony at Chicago Conservatory in 1892, leaving there, 1893, for the American Conservatory, where he remained as teacher of counterpoint and composition until 1909. Mr.

Harris has devoted a

large amount of time to literary endeavor, having been musical critic to the Chicago Tribune for some years. From 1898 to 1908 he wrote the analytical program notes for the Thomas Orchestra, He is at present head of the Theory and Composition Department at the Cosmopolitan School of Music, Chicago. His compositions are many and very varied in character.

Mr. Harris's suite entitled Musical Impressions received the first prize in Class IV of the recent contest. In our music pages this month will be found two numbers from this suite, entitled The Juggler and Autumn Leaf. These are both very fascinating and characteristic pieces for students of intermediate grade. The Juggler in particular is a capital example of tone painting.

MARIE CROSBY.



MISS CROSBY is a gradute of the New England Conservatory, Boston, where she was for two years a teacher in the Pianoforte Normal Department. She also studied abroad with Isidor Philipp, director of piano teaching in the Paris Conservatoire. In addition to her conservatory work she studied musical history with H. E. Krehbiel, and composition with Dr. Percy

Goetschius, of the New York Institute of Musical Art. In teaching Miss Crosby's most important positions have been with Winthrop College, State College of South Carolina, and as Director in Howard Payne College, Bromwood, Texas. As a composer she is exceptionally gifted, and has published many delightful study pieces which show much indimany delightul study pieces winen show much ino-viduality and pleasant fancy. In addition to her work as teacher and composer, Miss Crosby also plays the pipe organ, which she studied with Henry S. Dun-ham while at the N. E. Conservatory, Boston. Miss Crosby's Indian Love Song received the third prize in Class II of the recent contest. This is a very attractive parlor piece, which will afford excellent practice in the cultivation of the singing style of delivery, and in the development of the trill and other ornamental work. Grade V. Not only is it of distinct pedagogical value, but it also possesses much imaginative quality and melodic interest.

ALBERT W. KETÉLBEY.



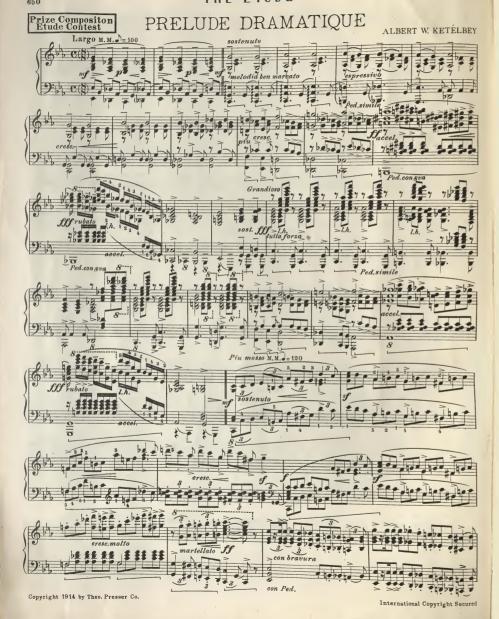
Mr. Ketélbey was born in Birmingham, England, but soon made his way to London. He is one of the most active and successful of the younger British composers. His musical education was completed at Trinity College, London, where he was a gold and silver medalist for harmony, counterpoint and composition. His instructor in composition was that able coach of modern English composers. Mr. Frederick Corder. Mr. Ketélbey

is at present musical director for Tom B. Davis, Arthur Bourchier and H. Lowenfeld, who own many of the principal London theatres. He is director for the Columbia Phonograph Company of London, and has done much work as a musical editor for various London musical publishers.

Mr. Ketélbey's Prelude Dramatique received the first prize in Class I of the recent contest. This is a fine concert piece cast in large mould. In form and general structure it reminds us somewhat of the famous Prelude by Rachmaninoff, but the subject matter and the treatment are totally different. It will afford the best possible practice in heavy chord. Grade VII.

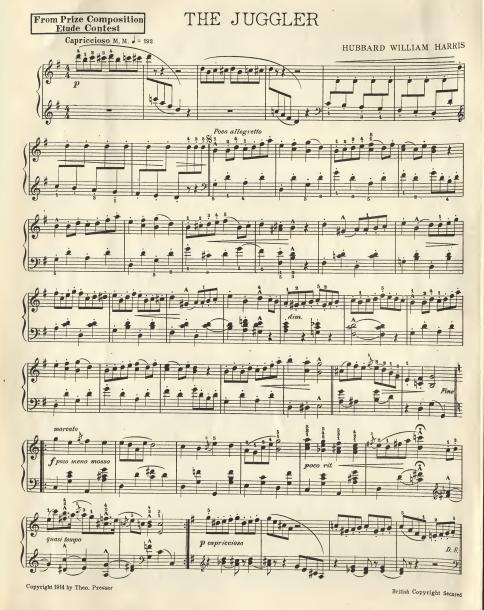
BUMBLE-BEE AND BUTTERFLY



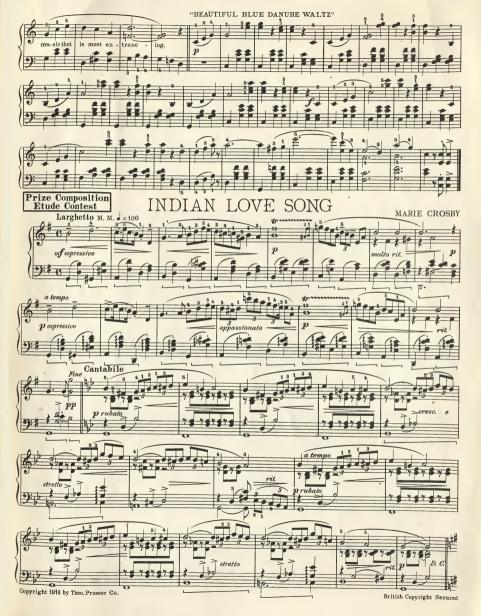










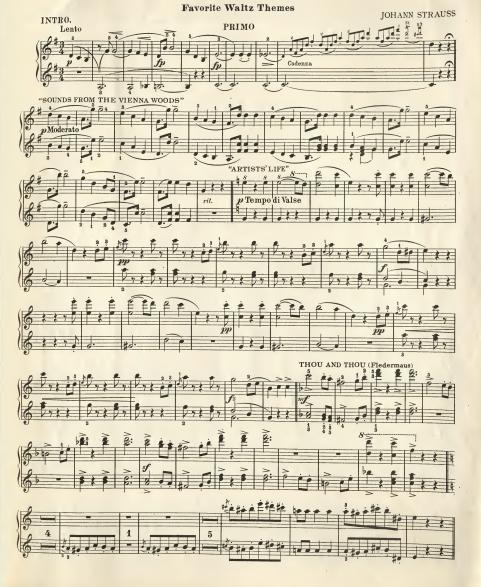


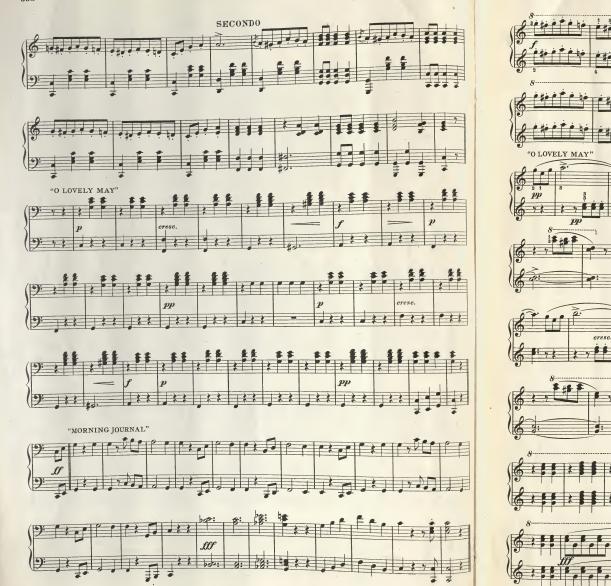
STRAUSSIANA

Favorite Waltz Themes



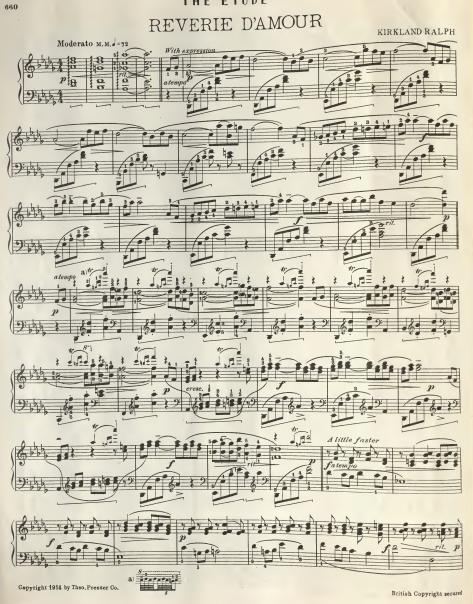
STRAUSSIANA











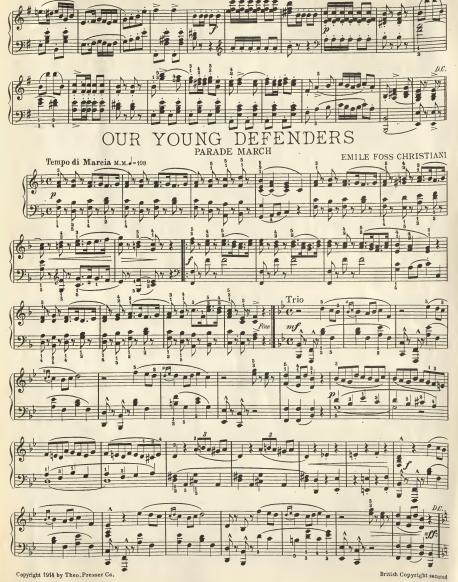


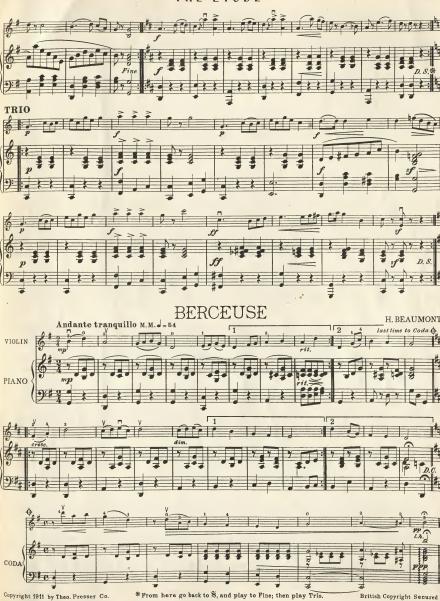




THE ETUDE



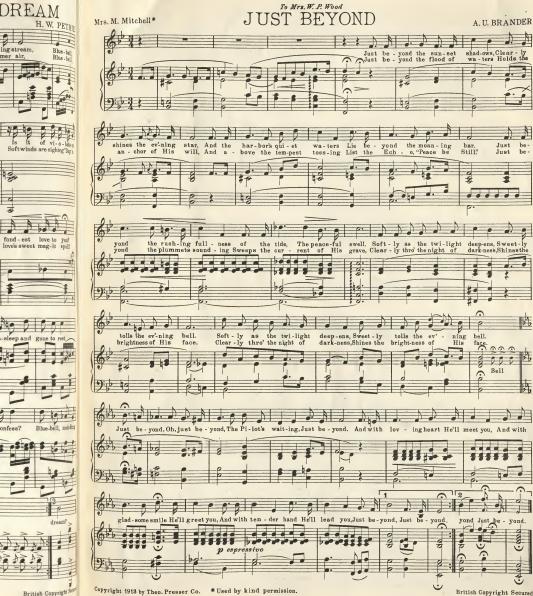


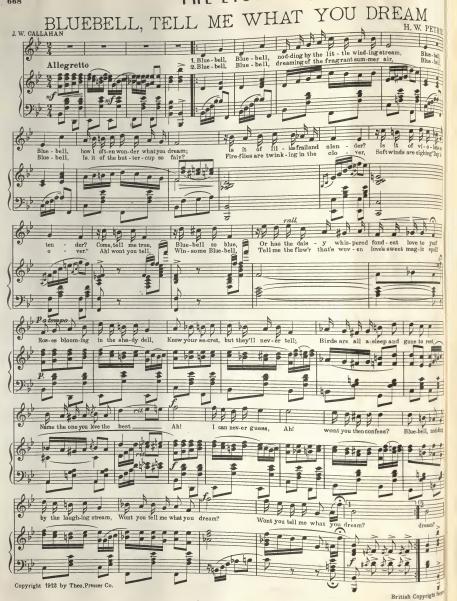




Just

Just be -







* While this composition has been arranged for a three manual organ it can easily be adapted to a two manual instrument. Care should be taken hower to preserve the tonal contrasts, i.e. between string tone and flute tone.

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H.B.G.



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THE ETUDE

DANSE ROMANTIQUE BENJAMIN KLASMER, On Tempo rubato a la mazurka M.M. J=126

An Odd Lesson in the Flower Song

By E. H. PIEDCE

In playing off-hand and informally for was their favorite, the pieces under that a proup of listeners, whose taste in music name far out-numbering all others. Actis entirely unknown, the player is often ing on this hint, he sat down at the much embarrassed in the choice of pieces. piano, and with great inward assurance He does not wish to lower himself in the of doing just the right thing, started off eves of a possibly discriminating listener on the very familiar "Flower Song" of by playing something of a light and that composer. As he finished, and faced trash vort, nor, on the other hand, tactlessly to inflict a heavy and serious pro- uncomfortably conscious that in some way oram on hearers incapable of appreciating he had made a miscalculation—had "put

hit upon the plan of glancing over what- of amusement, astonishment and polite ever supply of printed music his host or tolerance, but no one spoke a word for hostess might have on hand, not so much nearly a minute-one of the most unfor the sake of playing from it, as to comfortable minutes in the writer's recolelean a hint as to the style of music to lection. At last one of the older young which they were accustomed. In most ladies, whom I learned to be a sister of cases this plan worked very well, but on my host, broke the silence by saying (if one particular occasion it happened to be I remember rightly)-"Father used to attended with very odd results.

taking a walk in the suburbs. A hosnitable family seeing him about to take shelter in a barn, the door of which was standing open, invited him into the house, where, the storm continuing, he remained formed the opinion that Gustav Lange poser's own rendering,

his foot in it," so to speak. The faces Ouite early in his career, the writer of the family showed a curious mixture ritard rather more in approaching that One Sunday afternoon in May, during cadenza," "Your father, then played the his student days at Leipsic, the writer piano?" said I. "Yes," answered she "he was overtaken by a thunder-storm while was really a very fine pianist, although better known as a composer. We have a complete collection of his compositions here. Would you like to look at them?" So saying she handed me a nile of sheet music, every piece of which bore as the composer's name Gustav Lange. While with them about an hour. Learning, in waiting for the storm to clear, I spent the course of conversation, that he was a pleasant half hour in looking them over a student of music, they urged him to but nothing could induce me to attempt play for them, but before doing so, he another performance of any more of Guslooked over their sheet music for a few tay Lange's compositions before an audiminutes, in a casual way, and easily ence so well acquainted with the com-

The Force of Individual Temperament

By SIR CHARLES HUBERT H. PARRY

INDIVIDUAL temperament makes the dif- representation, and always bears inference between the mere mechanic and dubitable marks of the falseness and the genuine artist. The mechanical baseness of its object, craftsman makes, possibly skilfully, what The man who fills up types of design by his effusions and still keep his perwith dexterous applications of formulas sonality; for some men are so fortunate of detail may be a good craftsman. He as to attract the public by their artistic does not become a composer or a painter personality. But in such a case the thirst or a poet till he uses the methods that for pelf is part of the temperament: and are made available by countless artists invariably betrays itself in the lower in the past to express, truthfully and standard of thought and conception which essentially, himself. And herein lies one is manifested by the music produced of the clues of the baseness of commer- under such conditions, and the lower cial art. It has no foundation in per- standard of artistic sincerity. The man sonality, but is concocted by jumbling up who has his eyes on the profits puts the phrases and external traits of true into his work just so much as will serve personalities to gull the public and secure to attain the commercial end and no their money. It is mere fraudulent mis-

It would not be safe to say that no he is set to do, either by a taskmaster man can keep his eye on the public with r by conventions and mechanical rules. the commercial aim of making money

The Loss from Missed Lessons

By J. WARREN ANDREWS

I AM heartily glad that the "Missed a few hours in advance, and thus enable Lesson Problem" is being attacked in the me to fill the hour with the lesson of columns of TRE ETURE. Missed lessons some pupil on my waiting list. If I am who take up music should either do it lesson or not. with a will or let it alone. One who The notices adopted by the Philadelwhom no confidence can be placed.

cuse a lesson if the pupil will notify me contract and fails to keep it.

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are the chief reason why many teachers unable to make this arrangement with get disgusted with music as a "business" such a pupil the regular student must and seek other fields of endeavor. Those pay for his hour whether he takes his

dallies is never a success in anything, phia Music Teachers' Association are exand will never rise above mediocrity. A cellent. When students come to know teacher soon loses confidence in one upon that if they do not fill their contracts with the teacher they will be obliged to At times when I have a waiting list of suffer for it they will be in the same pupils I make it known that I will explace as the business man who makes a

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Editor for September MR. GEORGE CHADWICK STOCK

hir, George Chadwick Stock comes of an old New England Family, and then spent many pin in the study of view, plano and theory, with it.

The complete preservation of the intersected of the study of th

in mind the fact that every feature of vocal technic is dependent upon a well- the equalization of the registers. plete mastery of the breath for their per- should in singing,

exercises which takes its cue from normal breathing or respiration-that is, natural breathing, which acts wholly independsinging is an extension to a considerable breath. We should begin breathing exare slightly deeper than we ordinarily take, and from month to month they should grow deeper and fuller, The following quotation is taken from Clara Kathleen Rogers' Philosophy of Singinga book which every singer should own: tension. The lungs must fill themselves under the regulation of their own lawthat of action and reaction-and not by any conscious regulating of the diaphragm on the part of the singer, as this leads inevitably to a mechanical and unspontaneous production of tone. Singers will understand me better if I say there must le no holding, no tightness anywhere, but the form of the body must remain pastic or passive to the natural acts of vocal cords are open approximately inhaling and exhaling, as in this way only can perfect freedom of vocal expression be obtained."

In singing, when you have acquired conscious of the action of the diaphragm, the intereostals, or, in fact, any of the eged your breathing muscles properly, these muscles will work so perfectly, will be no more conscious of their existthe muscles used in running or lifting, condition (ready for instant action), without the least suggestion of rigidity. the singing is to be of a dramatic type the action of the muscles will naturally lowing exercise; be intensified; if of a soft and light char-

how to manage this varying degree of SOME ASPECTS OF BREATHING. breath pressure, for it is fundamental to It is important for the beginner to bear a right play of the voice in all kinds of singing and it is of incalculable help in

developed respiratory action. Attack. A practice which easily leads to admits to manage this particular and necessary A practice which easily leads to ability wessa di voce, portamento and legato, action of the breathing is found in a clear articulation of consonants without simple system of whispering exercises, any lingering sounds after pronouncing, which eventually yields perfect and acany ingering solution and aclassic intensition, blending of the registers, curate management of the outgoing power, volume and intensity of tone in breath, The breathing muscles operate, dramatic singing, all depend upon a com- in correct whispering exercises, as they

In the use of the exercises which fol-Breath development in singing should low the student secures good breath manalways be acquired through a system of agement for tone production even when he is not actually using his voice. It is a means by which he can save the voice from overwork; it takes all unnecessary ently of the will. Breathing, then, for contraction off the throat, and places the largest share of physical effort of singdegree of the natural way of taking ing upon the strong breathing muscles, where it rightly belongs. Furthermore, it prevents a fault so common among singers-breathiness of tone-which is detrimental to all kinds of singing. This system is not new, but has been in practice by well-known vocalists, the world over, for generations. I regard the exercises that follow as of greatest value "What is required in breathing," she to the student of song because they insays, "is expansion without unnecessary variably give the requisite stability and evenness to the breath pressure or flow; in proportion as the breath is exhausted which is an indispensable condition for tone that is true to pitch, firmly resonant and well set up in all the elemental qualities. The automatic management of the breath follows as a result of the persistent employment of these exercises,

BREATHING EXERCISES. In ordinary respiration, when the breath passes in and out noiselessly, the timbre,

When the vowel A (as in pay) is on all vowels, in all the above practice. whispered, without the slightest aspirate, It is clean-cut, firm without stress or ornect breathing habits, you will not be the vocal cords move approximately into suggestion of being forced. It acts spe-

this position: The breath, in passing cifically yet with utmost gentleness upon the vocal chords, and also causes favorbreathing muscles. If you have devel- through this very narrow opening, causes able activity of the entire vocal apparatus a sound which we designate as whisper. and breathing mechanism, giving them the In loud, coarse whispering the breath requisite toning up preliminary to actual

with such automatic precision, that you is wasted, whereas a fine, soft whisper, tone practice. deeply placed, economizes it, For inthe in action than you are conscious of stance, a vowel sound can be spun out is considerably enhanced by the fact that in a sustained whisper of this latter de- injury to the voice by their being careimeing or boxing. You are not to un- scription for forty, fifty or even sixty lessly done is impossible because all harmdrivand from this that the breathing seconds. This is an excellent practice to ful stress at the throat is eliminated made a complete in the ordaning seconds. This is also declared parameters at employed in a listless man prevent waste and to gain management and the second of the second singing, prom ting smoothness and good is that any one of them can be selected carrying power.

one to ten, naming the numerals in their order of sequence. For the first few days take ten seconds to do this counting, dwelling one second on each numeral. After three to five days extend the counting (on a single breath) from one to fifteen. Thereafter increase day after day by fives, until thirty is reached. Do this for one month, then extend the whispering to thirty-five counts, in as many seconds, on one breath.

Use your own judgment in going beyond this point, but do not overdo; your feelings will guide you aright. If the above directions seem to you to be too hurried in reaching the longer periods of counting, then take more time. Instead of dwelling a second on each numeral, simply dwell one-half second. Some pupils count to fifty in as many seconds without experiencing discomfort or exhaustion. But this is really unnecessary. In all matters pertaining to breathing exercises use common sense.

Another exercise is: Sustain "ah" in prolonged whisper of ten seconds. Keep to this practice for a few days. After five days extend the whisper to fif-teen seconds. Continue this practice for five days and thereafter sustain the "ah" f r twenty seconds. Use your own judgment in going beyond this latter period. Also whisper "oh in five-, ten-, fiftenand twenty-second periods, as above di-

Also E. likewise Also A (hay), likewise. Also OO (too), likewise. Also Awe, likewise.

Also ah, A (hay), awe, oh, E, joined together in a prolonged whisper, dwelling three seconds on each vowel. At the end of a week extend the period of sustainment of each vowel a second or two.

In the above practice it is important to begin whispering "ah" with teeth apart about a thumb's breadth, and do not bring them any closer together in passing from one vowel to the other. Whisper each vowel clearly and distinctly. Your lips and tongue may be relied upon to form all the vowels perfectly, unaided any movement of the jaws. They should be passive and relaxed.

A word of explanation is necessary regarding the character of the whispering sound that is to be used in the above exercises. The correct whisper is that which is made in whispering the vowel E, Do not confuse it with the whispering sounds that are made in sounding sh. or F. These are made by the tongue and lips, respectively. In using sh, or F, breath is wasted. They sound thin and characterless, and their use is apt to induce unstable, characterless vocal

The vowel E, whispered, gives the student the cue to the right kind of whisper, and it is the whispering sound to be used cifically yet with utmost gentleness upon

The intrinsic value of these exercises

and practiced anywhere or any time dur-Begin whispering practice with the fol- ing the day, and, at that, without giving lowing exercise:

Take a moderate breath and count in When the student has had two or three

after the work placed upon the breath- a fine, soft, deeply placed whisper from months of work on these exercises, drop



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diate aid of a teacher. The carnest hope of they are ever new, ever inspiring, ever the writer is that this sane and safe sys-ready to respond to stimulus.

AFTER A DAY'S WORK.

THE reason why the art of singing can noble repose. eacher's sensitive and critical ear, the articulating muscles. carcely anything else can be of as great All vocalizes should be sung with color spent in discussion and endeavor to reach will improve. the expression of some particular passage in a song. That which is necessary to be done may be clear to the student's un-

comes the dominating factor.

THE SINGER'S MESSAGE.

gans of sound. This is spontaneity of gans of sound. This is spontanened of expression; artistic abandon. When the Music does not express the sorrow,

the shorter periods of sustainment of the are placed to keep from spoiling. They whisper and simply do those calling for spoil just the same. The future throws out the musty tomes, substituting other Breath management is the basis of brain products which eventually meet the vocal technics. This feature of the art fate of all the others. The character of of singing can with considerable degree the emotions is fixed and unchangeable; of certainty be gained without the immethey spring from an eternal fountain.

tern of breathing will reach and substantially aid many students of song who for with this appreciation of the meaning of one reason or another are unable to get vocal culture: that it is to be acquired in personal touch with a teacher of for the purpose of being able to express in an orderly, attractive and appropriate Rely upon this: a student who has fine manner in song our deeper feelings and breath development and control is already emotions. True vocal culture is a means well along on the road to success in singing. He is well prepared for the work expression to refined emotions, and must that is to give quality, beauty and artistic not be confused with a riotous, emotional type of singing. The highest form of vocal culture enables the master singer to give utterance to his feelings with

ever be acquired from the printed page. I believe it is wise at the very beginning because, as Hume says, "The most of vocal practice to introduce into the lively thought is still inferior to the dullest tone every desirable constituent of the ensation." Nothing can take the place human voice that exists in our nature. of the living example and the word of in- For this reason I thoroughly believe in struction weighted with that personal in- the early giving of good suitable songs. terest and sympathy which should always The imagination and the dramatic inexist between the teacher and his pupils. stinct are thus stimulated; exercise is prois absolutely necessary for a singer to vided in great variety to promote agility periodically under the guidance of a of voice in conjunction with activity of

ssistance to him in acquiring sureness and expression. If this is done the exeof feeling and perception of true, pure ercises will be full of variety and interest. and artistic tone. The most interesting Instead of being a drudgery, they will periods of study for both teacher and become a pleasure. The student who pupil are those moments when the light practices after this manner will at once of truth breaks through the barriers of begin to individualize his tone. His permere understanding and becomes living ception of sound and all that constitutes feeling. Many hours may have been beautiful quality and desirable expression

SPONTANEITY ESSENTIAL.

derstanding, and he tries with utmost the vocal student should gain early masfaithfulness to reason a way to successful tery of all these essential elements of accomplishment. But such effort invari- artistic singing. The teaching of a voice ably ends in failure to sing at all. And in a one-sided manner, that is, merely for Because cold, calculating intellec- flexibility, smoothness and beauty of tone, tual effort chills the sense of feeling, will produce an action of the entire vocal Such work is uninspiring, it is insipid, apparatus corresponding to these features the words lifeless. This dreary monotony of his singing. The action of lips tongue due to a performance devoid of and larynx are in unconscious accord with these demands, and these habits of action In any struggle to reach supremacy, become more or less fixed. Later, when obstacles are encountered. They are in- the voice is called upon for something evitable. In the case of the singer, if the different in the way of color and dramatic evitable. In the case of the singer, to expression, the throat will rebel. The posing forces will but serve to arouse yocal organs accustomed to other mental within him the spirit of determination to stimuli are disturbed by an order to do conquer and win out. It is not to be something foreign to their formed habit. denied that, in the preparation, intellectual The new and the old are at cross-purdefined that, if the preparation, included were the first and the out are at cross-pur-work enters to a considerable extent, poses, and as a result spontaneity is lost. But with the beginning of the real busi- If, however, at the outset of study and ness of singing its mission ends. The training, the sensitive and peculiarly delireelings never get into the play of the cate vocal mechanism of the throat is voice unless there is a clear field for exercised simultaneously in the acquireaction. While intellect and emotion may ment of legato, smoothness, flexibility be combined in singing, one must be the and mastery of all the varied shades of ruler, and that one the emotion. It is meaning of the text, a complete and perequally true that, in science, intellect and feet coordination of all parts of the vocal emotion may be combined; here, however, apparatus will be the result. This is the the relation is reversed and intellect be- view taken by advanced thought in vocal culture. It is the most complete as well as the most satisfactory way for a student to acquire the art of singing. Results The singer must form the habit of are surer, more rapid gain is made in listening to the promptings of the inner absorbing the artistic features of singing, guiding voice, and yield to it the ready and the treadmill elements that commonly and implicit obedience of the trained or prevail in a day's work are eliminated.

expression; artistic assaulth, the love or the longings of this or that heart enthusiastic speaks, enthusiastic the love or the longings of this or that hearts will answer. Then, and only then, individual, but rather sorrow, love and the singer will realize the power of song joy its very self, and indeed, through the He will then have a message to carry and innumerable treatment of motives, which the ability to deliver it. Remember: "It is the exclusive possession of Music the ability to deliver it. Actually, that among all the arts, it is possible for her is emotional torce, not interesting, the arrow all the arrow it is possible for her brings out exceptional results." Intellect to speak in all languages, not only those brings out exceptional results. Indeed to speak in an languages, not only those is the brain's cold storage plant where that are foreign but in those which have the things we know, or think we know, not yet been printed. RICHARD WAGNER.

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THE USE OF SONGS IN STUDY YEARS.

vances the idea that a number of years and training voices, is needed to start should be devoted by beginners to abso- the student of song along the road of lutely nothing but vocal exercises. It right progress, A correct start in vocal should not be so. The idea is entirely training hinges upon a plan of developerroneous. If great singers have ever been ment that harmoniously unites or merges produced by following this method, it has been in spite of and not because of such training. This style of practice was in vogue generations ago, when it was held that "the ultimate purpose of vocal technic was merely for the production of beautiful tone." That and nothing more. trously upon the breathing. The text was an altogether secondary consideration. To-day this condition is a singer's voice when it does not coreversed. Modern thought holds that ordinate perfectly with his breathing, "the object of vocal technic is the vital- and that is throaty tones of a pernicious ization of text by musical tone, and that type. Such use of the voice is sure to the creation of the tone must be for cause trouble, besides disagreeable tone that purpose and that alone." It is as impossible for a voice to en-

vironment to which it has been subjected trained on nothing but exercises is sumed and can never hard it in the single of thousand the months of the sum of the su for several years as it is for a child is the fount of language, and language the fount of tone." I would go still further by making the statement that emotion is the fount of thought Listen again to what he says: "The color of correctly spoken, and the sustained rhythm of sung, words constitutes the whole of the vocal art. The student first ance there will be encouraging and subthinks the word clearly, and listens to stantial headway. Such training is bound it with his inner ear; when the mind has to be in accord with the age, physical consounded it he says it calmly with his dition, talent and temperament of each voice. This is the finest singing lesson individual pupil. A pattern is formed man can have"

tirely outgrow the influence of the en-

Mr. Davies was one of the greatest was great because he excelled in the art of investing his tones with the true meaning of the text. Moreover, he sang with superb style, with the most convincing interpretation and with faultless intonation and technic. Mr. Davies told the writer that he gained this magnificent evenness of tone: technical equipment and power of expression by combining songs with vocal exercises in the very beginning of his training. This is the testimony of many other great singers. I fully believe that keeping a voice on mere exercises for several years allows the real fountain of song to dry up. No talent that a man possesses and neglects to use can retain its pristine keenness. A musical ear becomes less keen from lack of daily exercise; dozens of other examples might be cited, but the above statement will suffice in proving the point.

We agree, of course, that a certain amount of technical exercise is necessary every day in order to keep up the perfect adjustment of the vocal apparatus. But in doing that we must not forget to keep alive the more vital faculty of real expression. To satisfy this absolute necessity requires something more than merely vocal exercises.

solely upon the dignity which he adds to exercise should be practiced every day the work of the creator; let him trifle during a singer's career. There is nothwith this or belittle it and immediately ing better. It develops to the greatest his artistic honor is despoiled.-RICHARD WAGNER.

FIRST STEPS.

MATURE judgment, the outgrowth of Every now and then some critic ad- long years of experience in developing the breath and voice into one perfect co ordinate action

Development of the voice automatically includes development of the breathing. Hence wrong breathing is as sure to result in injury to the voice as wrong use of the voice is bound to react disas-One thing then inevitably happens to

qualities. This throat unease and corrup
tion of tone quality is largely due to
deficient training and consequent lack of

cooperative movement America has ever seen. poise in the management of the breath. A singer thus crimpled can never reach a

by the tone that is being used.

promote musical expressive tone in singing.

Under such wise and intelligent guidfor the pupil, not a pupil formed to a pattern. Herein lies the kernel of the bartiones the writer has ever heard. He matter respecting a safe, sure and sound method of vocol training.

THE SLOW SCALE IN VOCAL PRACTICE.

The following exercise is most valuable for gaining perfect sustainment and



Transpose to higher keys, but for the first six months sing no higher than from E to E. Begin on the vowel ah and change as your feelings may suggest to awe or oh, as the voice ascends. Follow these same suggestions regarding change of vowel in descending the scale. The idea of changing or modifying the vowel is to make easier the work of introducing different shades of color into the tone. Sing slowly; at first count mentally two beats to each note. Take breath at places indicated by check. Later, as breathing grows in endurance each note can be sustained for a longer period. Sing with utmost smoothness. eliminate the slightest vestige of a tremolo. Pass from one note to the other in true legato style, cleanly, clear-The real position of the virtuoso rests ly and without slur or drawl. This degree the most expressive and valuable

tones of the voice, viz., from C to E



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ctor M. Grab & Co., S-6 Ashland Block Ch. Please mention THE ETUDE when addressing (Mr. Henry S. Pry was born at Pettstown, Pa., in 1875. He came to Philadelphia in 1880 between the production of the Philadelphia in 1880 between the production of the Philadelphia in 1880 between the 1880 betwe

First Steps in Learning to Play the Pipe Organ

MAKING A START

Diapason and Flute 4'.

Couplers.

Great to Pedal.

Swell to Pedal.

(In two manual organs the Great Organ

After arranging organ as above, prac-

spaces on the pedal board (without look-

ing at the feet), as follows: beginning

open spaces representing E and F and B

Pedal Organ-Bourdon.

Manual is the lower one.)

IN large cities the question of proper instruction for the organ student is one But the ambitious student with little comparatively easy of solution-not so, or no opportunity will say "how shall I however, in the hundreds of small towns attain these important requirements? and villages throughout the country First, the writer's advice would be to where in the past decade many pipe secure a modern edition of "The Organ" organs have been installed through the by Stainer and read carefully the extengenerous assistance of Andrew Carnegie, sive reading matter in the forepart of the Many of these instruments never secure book. This need not all be mastered bean adequate handling because of the lack fore beginning the practical work at the of opportunity for those presiding over organ, but can be studied in connection them to secure proper instruction, except with it. at great expense, due to the necessity for The Practical Work. First arrange paying travelling expenses to reach the the stops as follows:

To endeavor to aid those hampered by such conditions is the aim of this article, not by a series of "Dont's," but by giving some practical points that are important in the building of the foundation for good organ playing.

THE GREAT ESSENTIALS.

First of all the student should understand that there are material differences tice "Exercises for the free use of the in the manner of playing the organ from ankle joint" (from book suggested) being that of playing the piano. In the organ careful that the motion of the toe and there is no damper pedal to sustain the heel is made as directed. tone consequently to secure that most important essential of true organ playing -a perfect legato, or binding one note to another,-it is necessary that the at lowest C run the toe of the left foot fingers be trained to produce it without along the front edge of the sharp keys any artificial aid. True this legato is until the toe slips in the space between D also essential to good piano playing, but sharp and F sharp-this will guide to E the much abused and so-called "loud and F-continue the toe along the front pedal" of the piano covers a multitude of of the sharp keys until the foot slips into defects in this direction. To secure the space between A sharp and C sharpproper smoothness in playing the organ this will guide to B and C. Continue to two important attainments are necessary the top of the pedal board, thus becoming simultaneous up and down motion be-

pedals-how many organs are presided board practice the first exercise under pedals. "stabs" for the notes to be played on the has been thoroughly prepared, practice lines;

Another important point is a proper Another important point is a proper of the C sharp key until it rests on D. knowledge of and the ability to recognize of the C sharp key until it rests on D. School, the study of the organ works trasting results in registration,

covering B and C, and pull the toe around the A sharp key until it rests on A.

In connection with these pedal exercises practice those for the hands alone, marked "Exercises for manual touch" and those under the heading "Exercises for the practice of independent movement of the hands, on two manuals." Practice slowly, carefully, and with a decided up and down motion of the fingers, ALWAYS LEGATO.

GOOD PEDAL EXERCISES.

After the student is able to find promptly any key on the pedal board, proceed to the pedal exercises immediately following those for finding the keys, to secure flexibility and become familiar with intervals. Having mastered these the next step is to practice the exercises for passing one foot back of the other under the heading "Scalepassages on Pedals." After finishing these and the exercises marked "Toe and Heel" the student may attempt to play the two-part exercises for left hand and pedals and right hand and pedals "Easy exercises for giving independence of movement to hands and feet." Follow these with "Easy Trios for producing independence of hands and feet" and "Trios embodying the previous work

Up to the point of playing the Trios, the registration given above will be sufficient. For trio playing on two manuals and pedals, a different registration is desirable, the best effects being obtained Great Organ-Melodia and Dulciana. if tones of contrasting colors or qualities Swell Organ-Salicional, Stopped are used on the manuals. The following

registration is suggested; Great Organ-Melodia or Flute 8'. Swell Organ-Oboe or string tones 8'. Pedal Organ-Bourdon 16' and a soft 8' stop if available,

If a soft 8' stop is not available couple one of the manuals to pedal.

These trios may be varied by playing some of them left hand on the Great Organ, right hand on the Swell Organ and others left hand on the Swell Organ.

Next practice finding the various open right hand on the Great Organ, ACQUIRING SMOOTHNESS.

As was stated earlier, one of the two important attainments necessary to secure smoothness in playing the organ is the ability to substitute one finger or set of fingers for another finger or set of fingers. This can be accomplished by practicing the exercises which are in serted for that purpose, under the heading "The Legato Style" and the various exercises immediately following. These two important attainments are necessary the top of the position of the various exercises immediately following. These effects, the ability to secure an absolutely familiar with the position of the various should be supplemented by the Chorales and Hymn-tunes appearing under that tween the various fingers, and second, the and C. At first use the left foot for the head, played first hands alone, with subability to quickly substitute one finger for lower half of the pedal board and the stitution of fingers, then with pedals, and another finger, or one set of fingers for right foot for the upper half, though of lastly with the melody played as a solo, course it will be necessary later to find the left hand playing the alto and tenor This necessity for legato playing of the pedal keys with either foot. After parts on another manual with softer course applies also to the use of the thus becoming familiar with the pedai stops, the bass part being played on the

over by those known as "swell pumpers" heading "Exercises for finding pedal keys The student having now attained prowho place the right foot on the swell by feeling with the toes, without looking ficiency in the manner suggested should pedal, and with the left make frantic at the feet." After the first exercise continue the work along three different

First, the further study of trios, a most edgls. those following under the same heading. First, the further study of trios, a most valuable means of securing independence After a perfect leggo is secures on arrange genome and the hands and left hands and left hands and the hands and feet at the same time, and pedal keys other than B and C and E and lands and feet at the same time, and pedal keys other than B and C and E and lands and feet. For this purpose may secure independence of motion between P. A few illustrations will guide for technisperger's Trios, Master them.

After a perfect leggo is secure in a pedal keys other than B and C and E and lands and feet. For this purpose may secure independence of motion between P. A few illustrations will guide the Studies of technisperger's Trios, Master them. pupil to find unese admitional actions and the properties of the find D place the toe in the space covering material in trio form and the Trio Sonatas of J. S. Bach.

knowledge of and the ability to recognize the tone color of the different families. To find G place the tone in the space of Johann Sebastian Bach, beginning with the tone color of the different families to make 50 oring E and F pull the toe around the characteristic forms of the F sharp key until it rests on "Eight little Predictions known as the front of the F sharp key until it rests on "Eight little Predictions known as the front of the F sharp key until it rests on "Eight little Predictions known as the secure proper blending and con-G. To find A place the toe in the space Bach's works there are various editions,

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the most recent probably being that Modern solo organ playing may be edited by Dr. Albert Schweitzer and Chas. described in one word—orchestral—and Marie Widor, where the musical text is the most essential attributes of a modern free of markings of any kind and the concert organ are great variety of tone editors' suggestions as to performance, color, and convenient accessories for registration, etc., are given in extensive tringing the different colors quickly into

SUPPLEMENTARY WORK.

works by more modern writers such as who adopt the modern style of playing Mendelssohn, Guilmant, Rheinberger, endeavor to know as much about the Merkel, Widor, Reger, etc. Along this orchestra and its effects as of the organ line compositions of the present day itself. writers, and compositions not originally written for the organ, but transcribed for it, should be included.

Study along these three lines can be continued at the same time. It is important that the student should early study some of the modern compositions for organ (after mastering the exercises) as of course congregations cannot be expected to digest a steady diet of Bach and the heavy classics.

As suggestions for registration are given with most of the compositions for the organ, and no set rules can be here given as to the use of stops in anthem playing (proficiency in this direction coming as the result of experience in registration of organ works, transcriptions and hymn-tunes, and the sug gestions sometimes given by the anthem composers) this subject will not be gone into in this article.

ORGAN

BY HORACE BARTON

ANCIENT an instrument as the organ is, it is perhaps less understood than any pstrument in use at the present day, ment building. The difference between of time. an organ built to-day and one built a As an example of color effects to b hundred years ago is as great as exists obtained on the organ by modern methods between ships separated by a similar my own arrangements of Sibelius' Minneinterval of time. The generally-accepted lied may be cited. This is a composition idea that the organ, by reason of the that depends for its remarkable effect solemnity of its tone, is the most suitable chiefly on its color scheme. The instruments instrument for accompanying the service used are flutes, oboes, clarinets, bassoons, of Divine Praise is without doubt correct; horns, tympani, harp, and the usual but the oft-expressed opinion that its strings, muted. By different combinations usefulness ends there is one of those of these instruments the composer gets false notions, due partly to ignorance, some beautiful effects. The tone qualities and partly to lack of knowledge, which of the above-mentioned instruments as are so difficult to eradicate from some employed in this particular piece can be minds, and which, while they exist, do reproduced on the organ with remarkable not give new ideas a chance to filter in. faithfulness. In arranging it for organ

THE ORGAN'S DUAL CHARACTER. dual character. By this I mean that it the old style of organ-playing the colors can be treated as an organ pure and would have been combined on one key simple, making little use of the many board or manual, but by that means only effects that can be produced by different a very poor idea of the tonal effect is combinations of its multi-colored tone, obtained, because, though of mixed color but sufficient to avoid monotony. This every note of the harmony would have is undoubtedly the proper way to employ the same tint. The new style of playing it in accompanying a church service, and aims at giving each separate voice or grand and almost awe-inspiring effects groups of voices the color intended by can be obtained by this method. No one the composer. This is quite possible, but who has heard the pure diapason tone of much more difficult to do. In the case cuthedral will deny that. But it is with obtain the proper effect it is necessary the other side of its character that I am to play two parts on the pedals, while chiefly concerned in this article-namely, each hand plays on two keyboards at the its use and capacity as a solo instrument. same time, the tone quality on each

reading matter included in each volume. play. Without a thorough knowledge of the orchestra and orchestral effects the solo organist nowadays is at a serious Third, the study of other classical disadvantage, and for that reason players It will be generally admitted, I think,

that an orchestra consisting of expert players with fine-toned instruments, under conductor of imagination, is unsurpassed as a medium for the expression of emotion by music, because it affords such a variety of color and such vast scope for the rendering of complex rhythms. Roughly speaking, the different tone qualities a composer has at his command when writing for orchestra are: String-tone, flute-tone, brass-tone, and reed-tone. These may be subdivided into various shades, as, for instance, stringtone into open and muted string tone shady viola tone; rich 'cello tone, Flutetone into varying qualities to be found in the different registers of the flute. Brasstone into mellow horn tone; the strident and vibrating tone produced by the slide trombone; noble and majestic trumpet tone, Reed-tone into the piercing and plaintive tone of the oboe, and the THE INFINITE VARIETY OF THE warmer quality of the clarinet. This is only a very meagre subdivision but sufficient for the present purpose. Then there are, of course, the limitless blends to be obtained by mixing the colors,

COLOR EFFECTS.

Now I claim that these color effects While many other musical instruments can be obtained on a good concert organ, have remained in the same state for a and that the dynamic effects of the great number of years, the organ has orchestra can be produced as well. Of undergone such changes and improve- course, the organist has only two hands ments that it has gradually developed a and two feet, but more can be done with new side, until it is now an instrument ten fingers than people unacquainted with possessing a dual character, and in con- modern organ technique are aware of. sequence its usefulness has been increased Advanced organ technique is about the to an amazing extent. The remarkable most complex thing of its kind in exisskill and ingenuity shown by organbuilders in bringing about these changes and maintain it requires the utmost con is one of the wonders of modern instru- centration, as well as a great amount

the difficulty is to give to each part of the harmony and portion of the melodies Above I have referred to the organ's the color intended by the composer. In fine organ reverberating in a great of the piece now referred to, in order to

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nianual being different. This arrange- cicphant, they find it tripping along as ment can only be played on an organ light as a fairy. Such people often accuse having at least three keyboards and an organist of not treating his instrument pedals. The tempo of the Minnelled is with the respect due to its ponderous very slow, but the effort made to pre-serve the true color-scheme makes it very difficult to play.

duced by so doing,

invented by man.

the most delicate gradations. It is pos-

sible to put as much expression into a

Chopin Nocturne on the organ as on the

THE SOURCE OF EXPRESSION.

__ to regard the organ as a kind of clumsy gan Accompaniment.

There being a popular notion that the difficulty in making room for anything organ is what is called a mechanical else. The effect of rhythmic lightness is instrument, it may be as well to refer to produced by nothing more outrageous that point. . By mechanical is meant, I than perfect phrasing and extensive use suppose, that it is not capable of so much of the agogic accent expression as the piano, for instance, or The organ is still being developed and the violin, or the 'cello, or any other improved. Percussion effects are being instrument on which the player has direct introduced, and others are bound to control over the actual means of causing come, such as tremulants of varying vibration. In other words, the organ-power to produce string tremolo. There player has no direct control over tone- is no reason why a real harp worked gradation. If the keys of the piano are from the keyboards should not be indepressed quickly loud tone results; if cluded in specifications. depressed slowly a soft tone is obtained. The question is often asked, "Why do A violinist or 'cellist gets tone variation not organists confine themselves to music by varying pressure of the bow. The specially written for their instrument?" rate of descent of the organ key makes The same question might also be asked no difference to tone-volume, and, more- of pianists, violinists, 'cellists and even over, the note sounded retains its full orchestras. It is not so long ago that volume so long as the key is kept de- Bach's Organ Toccata and Fugue in F

THE ETUDE

pressed. On the piano directly a note is was transcribed for orchestra and played sounded it begins to lose volume; thus in London. What organists feel the need there is a continuous shading off. This of is composers who will write orchescontinual shading off is supposed to be trally for the organ. Some do. Hollins, a great aid to expression. Sometimes it for instance, in his Concert Overture in is, and sometimes it is not. Composers C minor, and Concert Rondo in B flat of piano music have had to invent all and other works. But there is not enough sorts of devices to counteract it. Beethoven, for instance, in his piano works organ is capable of, fly to orchestral makes use of broken chords to produce music, the greater part of which is far sustained tone, the notes of which when finer music than that written for other properly played, are not heard singly, but instruments. give the effect, more or less, of long- The organ not being a household in-

as an elephant on their minds they find a

sounding chords of equal volume. It is strument, comparatively few people have true that players often pride themselves anything like a really familiar acquainon the clearness with which each note of tance with it. But, in my opinion, as a such passages stand out, but the musical solo instrument its possibilities are boundeffect that Beethoven intended is not pro- less. Such being the case, I believe that its great usefulness in the past will be Though an organist has no control cclipsed by its far greater usefulness in over tone by key speed, he can control the future.-The South African Musical the tone by other means. On an organ Times, with a well-constructed Swell pedal on

the balanced system he can emphasize DISCRETION IN THE CHOICE OF and vary tone volume at will, and obtain VOLUNTARIES.

BY SIR FREDERICK BRIDGE,

piano. Expression depends as much on Rubato as on tone variation. Both of THE question as to the choice of volunthese means are at the organist's com- taries depends mainly upon the amount of executive ability possessed by the organist. There is an immense field for choice, and this point in itself causes difficulty to The whole truth of the matter is, that those whose experience of organ playing expression springs from the developed is in the main limited to their own efforts imagination of the human being at the and who have to depend for their guidinstrument, and if he can rise above ance upon the catalogs of music pubtechnique, which is only the means to an lishers. One thing is, however, certainend, and keep his imagination alive, his that it is unsafe for the inexperienced orplaying will express some emotion or ganist to add to the difficulties of performother. A player with heart and brain in ance by playing from mere pianoforte fall working order, and who can rise scores, which necessitate his "arranging" above technique, will get more expression as well as executing the piece before him,

out of a broomstick than another-who Music of the simplest character, yet has developed his fingers but allowed his properly arranged for the player, can imagination to become atrophied-will readily be obtained, not only in the case squeeze out of any musical instrument of music originally written for the organ, but also of those which have been adapted The touch of organs now being as light to it. This should be sought by all those as the lightest piano-touch, rapid passages who desire to make effective use of their can be played with ease, both legato and instrument in a legitimate manner. The staccato. Imperfect phrasing and faulty voluntary selected on any particular occapart-playing may often pass unnoticed on sion will depend in a great measure upon the piano as tone dies away. On the the time and place where and when it is organ such faults become very glaring, required. It is obvious that an appropri-Let a good planist play a Bach Fugue on ate piece for Easter Day would not be an organ keyboard, and he may find that suitable to Ash Wednesday or Good Frian organ keyboard, and he may find that surface of the service should not be lost sight of, and while not attempting People listening for the first time to too much to point a moral or adorn a tale, really good organ playing are often the player should take care that his incomastonished at its lightness and crispness, ing and outgoing voluntaries are not at and the rhythmic swing of the music variance with the sentiment of the serv-

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not say. It would be an experiment." Thousands of violin teachers all over it will be useless for him to go for the the country have the same experience as lesson at the end of the week on account it will be best to practice it at first as this teacher. The fact of the matter is of his lack of practice, and that it would a chord as in the following: that it is difficult for the private teacher be better to practice the following week in the average American town to charge without having taken his lesson. This for missed lessons. In the case of a reasoning would be sound, if he knew regularly incorporated and established conservatory or school of music it is much easier. The manager of the school has the plea to make to his patrons that he is obliged to pay his teachers whether the pupils come or not, and if he should make deductions for missed lessons he would have difficulty in keeping up his of the preceding week, so it would be salaries. Then people are aware that in better for him to go for his lesson at colleges and schools where general the end of the week of little practice, to branches are taught, tuition is paid in adhave his teacher go over the lesson again vance for a definite period, and no de- with him, and point out all the points he duction is made if the pupil is tardy or should observe in his second week's prac-in better tune by playing them in chord-absent. When they send their children tice. People who have children attending form first. Having practiced the arpeggi alsant. When they send their children tice. People who have children attending form first. Having practiced the arpegg to a school of music it therefore seems the public schools would see the absurdity as chords until he can play them in tune on make the chances of the fingers from make the chances of the fingers from the control of the contro duction be made for missed lessons.

ever, unfair as it is, people seem to reason of the money spent for music lessons in be played not faster than as quarter in a different manner. They are deal- America is wasted just through the ir- notes, Andante, and with a somewhat ing direct with the teacher, and if they regularity of instruction. Then music exaggerated accent on the first note of are made to pay for lessons which have patrons should remember that the teacher each group as in the following: not been given they seem to feel they cannot fail to resent people engaging his have been swindled. They are used to time and failing to pay for it, although disappointing their dentist, their doctor he may submit to it. A teacher cannot and lawyer without being charged for it, take much interest in the pupil who is and think their music teacher should continually missing lessons. He loses in come in the same class.

The custom in regard to paying for the pupil is doing, and loses the conmissed music lessons differs greatly in nection of the lessons. The teacher can the same town. In some cities the custom of paying for missed lessons is ileges in his way, in addition to the actual thoroughly established and the teachers time which the pupil pays for, but it is have little difficulty. In other cities it is pretty safe to say that he will not give and the custom and if one teacher tries to the stablish the rule in his own business show up because "Uncle John came to full speed, grinding out the notes in a he is apt to lose pupils. It would seem sprind the week end," or "forgot his lesson jerky uneven manner, and wondering why that the most sensible plan would be for in order to go skating."

association and all insist on missed "arpeggio" means that the passage should lessons being paid for. All the teachers be played in a harp-like style (Italian would thus be benefited.

In the case of the private teacher the when the notes of a chord are played one estimation in which he is held by his after the other instead of simultaneously. patrons has much to do with his power to enforce the rule. If he has such a well characteristically effective for the violin, established reputation as a teacher and harp, viola, cello, piano, guitar, mandolin, there is such a demand for his lessons banjo, in fact any instrument in which never charged for missed lessons, and I that people will patronize him and no one the tones are produced from strings. find that many of my pupils take advan- else, he will find that he will have little Such passages are especially effective for tage of the fact. If the weather is bad difficulty in enforcing the rule. It, howseveral of my pupils are sure to miss, and ever, he finds it difficult to obtain and elaborate violin composition has imall through the year I get a dribble of excuses of all kinds and character. Pupils ers in the same town who do not charge will stay away because they have not for missed lessons and who are equally practiced, or if they have company, or or more popular than he, it might be suicidal to be too strict in this regard.

CONTINUITY OF LESSONS ESSENTIAL.

of trivial reasons, gain nothing by it in

One thing is certain, pupils who make a

compensate for those whom I lost, I can- progress. The pupil who has been unable to practice one week often reasons that exactly how to practice that particular lesson, and knew every mistake as soon as he made it. The fact of the matter is, however, that the average pupil will for get in a week many of the points which his teacher has given him in the lesson be paid for a definite term, and no de-metic or geography once every two or three one chord to the other promptly without weeks, but they often fail to see why it is In the case of the private teacher, how- infrequent in ervals. A very large amount first the notes forming the arpeggi should

terest in such a pupil. He forgets what

TEACHERS CHOULD COOPERATE.

HOW TO PLAY THE ARPEGGIO.

A CORRESPONDENT Writes: "Hereby take the liberty of asking if in one of your future articles in THE ETUDE, in regard to the violin, you would give a few ideas or advice for the arpeggio. Also the best way to improve it, and the studies most appropriate for it. I have what is considered a presentable staccato, but cannot say the same about my arpeggio." Our correspondent is not alone in his

toubles with the arpeggio, for passages the teachers of a city to establish an to otherwise good violinists. The word of this character often prove troublesome "arpa," a harp). An arpeggio occurs Arpeggio passages are peculiarly and portant arpeggio passages.

The greatest faults in arpeggio playing are playing out of tune, lack of evenness and the failure to hold the fingers down while the arpeggio is being played. I think the pupil will get the idea of the left hand work in arpeggio playing best by playing the passages in chord style at practice of missing lessons for all sorts arpeggio passage: first. For instance in the following





This will prevent the student from the tendency to remove his fingers from the strings while playing the arpeggi, as so often happens. He must be made to understand that while playing the arpeggi the fingers must remain on the strings just as if the chord was being played, It is also likely that he will get the passages having to grope around for the fingering that a teacher cannot make a finished artist while making the change, he will be ready out of a music pupil who comes at the same to play the passages in arpeggi form. At



It is this lack of slow practice which causes so many students to fail in learning the arpeggio. It requires the greatest strength of mind on the part of both teacher and pupil to get this slow practice the passages do not sound right. The reason



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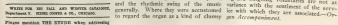
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pupil to practice such passages very slowly

and he will only slacken the speed in a

slight degree, but at the same time im-

agine that he is doing "slow practice."

thing on the violin, but how very, very

force pupils to practice an arpeggio pas-

sage with the metronome, making a note

at each tick of the metronome set at 60.

Where the pupil has no metronome, he

this slow practice, and the speed can be

gradually increased. If pupils will only do enough of this slow practice their

of the second group (in this case the note

A). For this reason it is best to insist

Having mastered the arpeggio in legato,

the various forms of staccato, springing

how, etc., can be taken up. By giving

a little impulse with the wrist on the

first note of the arpeggio, the stick of the bow can be easily put in vibration to

produce the staccato effect over the

strings, a well-known instance of which is found in the Mendelssohn Violin Con-

The arneggio should be practiced with

following are good studies for the arpeggio; Exercise 85 (first position, over

two and three strings) in Hermann's

first position, over three and four strings,

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No. 30; Fiorillo Caprice No. 23, also No.

36 (over three strings), which is given

technic, since any series of chords for

the violin can be made the basis of an

arpeggio study, by playing the notes of

A CONCERT THAT COST OLE

BULL A PRECIOUS DIAMOND.

BY HELEN WARE

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written about the pioneers of all profes-

sions and trades in America, but about

the pioneers of musical art there has

been very little said in comparison to the

vast amount of material that would re-

ward the collector of these fascinating

Not long ago this fact was forced upon

me recently when I played for an old

for permission to tell his tale, and that

"While you were playing," he said, "my

thoughts wandered back to 1866, when

he did in a simple, hearty manner.

tales, so rich with pathos and humor."

the chords in arpeggio style.

on a considerable accent on this note.

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Race and Arcade

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as a youngster I was just commencing to eke out a scant living independently, in Toronto, Canada. That winter Ole Bull came to town to give a concert. I saved my pennies long before he came, but with all my stinting I could not scrape together the price of the admission fee. The night of his concert a terrible blizzard blew up. I lounged about the entrance of the concert hall, waiting for Goddess Fortuna to perform some mira-

is that they are not playing the notes in totally deserted; only here and there even succession at all. Tell the average could one see a drenched straggler batblinding snow storm. It was long past the hour of beginning, and the poor mana fer peoped up and down the street every Everyone, teachers and pupils, admit that now and then to see whether there was slow practice is the best way to learn any a sign of hope anywhere in sight. Has prayers were answered by the howling

little of it is done. I have often had to wind. "Meanwhile the meager audience inside became very impatient and called out loudly for the artis. The manager rushed back of the stage and implored can be directed to make a note each time Ole Bull to begin his program, but on the clock ticks. Evenness will come with learning that there was scarcely any audience outside Ole Bull refused to step out. As a last attempt the frantic manager came out and without much ceremony success is assured. One of the most fre- took myself and a few more brave but quent faults in playing such a passage as rather shabby lovers of music by the the above is the omission of the first note arm, and, nolens volens, we were made a part of the audience,

"I could hardly realize that they would allow me to hear this great artist absolutely free, so I insisted that I hadn't enough money to pay for my admission. But I was soon assured that this was 'a treat on the manager.'

A FREE CONCERT.

"At last Ole Bull came out and in a very ugly mood commenced to play his program. The pocket edition of an audience became very restless after listening a great variety of bowings, as given in for four or five minutes, and finally they many of the standard violin studies. The insisted that they wanted 'another piece!'

"Evidently they did not find the composition as interesting as its title, It was the Devil's Trill, by Tartini, Ole Violin School, Vol. I; Etude No. 10 (in Bull battled with the angry elements for a minute or so, then with disgust struck his bow against the piano and, scoffing at the audience, abruptly turned and left the stage, Only after the longest persuasion could his manager convince him (over three strings); also Kreutzer Etude that all would be well if only he played some compositions of less gray matter. Ole Bull was not to be pacified, and 1 with fifteen different bowings. Many believe it was only his desire of revengother good studies could be cited, but ing himself on his unsophisticated audi there is no lack of material for arpeggio ence that brought him back. This time he played Home, Sweet Home. It is needless to say that soon he held his audience spellbound under the sway of his beautiful tone and magnetic personality. One by one he played for them the melodies of old, and after each number his listeners gave him a louder ovation

of cheers and applause. "Ole Bu'l worked on their emotions craftily. He realized that, once his power over them became absolute, they would listen to the most classic of classics enraptured, And so it happened. Without any explanation whatever he commenced play the very composition he was hissed for. He played through The Devil's Trill from beginning to end, rising to such glorious heights in its spirited rendition that when he ended it his handful of audience rushed to the stage and begged him to p'ay it once again (no mean encore). Ole Bull faced them. Canadian one evening not long ago. Folbowing and smiling good-naturedly over lowing our impromptu musicale, he asked

his triumph. "Suddenly his smile vanished and his features reflected a great fright. Upon being asked the cause of this, he replied that he had just discovered that the precious diamond which had been set in the point of his bow was missing. All helped to look for the gem, but after a lengthy search we gave up in vain. The diamond was lost, not to be found. At least, not by Ole Bull." That was the price he paid for the victory he won while fighting for the recognition of Tartin's wonderful composition.

We had seen the sparkling glitter of it when he first commenced to play, but cle in my behalf. The street was almost rapping for attention." it was never again seen after his angry

Some Violin Questions Answered

2. 1. K.—Bither you have misunderstood be fluid out given is a misprint. Three was the control of the control o

W. C. E.—Aug. Ricchers, Berlin, Germany, s the author of a work on the Stradivarius wide, in which he gives minute directions, wording to the metric system of measure-test, for making violins on the Stradivarius stat, for making violins on the Stradivarlus and. All dimensions of parts, graduations, etc., size given. I do not know of any such size and strains of the Guarnerius of the Guarnerius of the Guarnerius of the following works, sill of which home of the following works, sill of which home of the following works, sill of which he of zweat interest to the violin maker: st of Feidle Making, Broadhouse: How to Make II, Broadhouse and Bair, Home to Make II, Broadhouse and Bair, Home of Guide, Davidson, Yfollow

saley. May son.

F. F. C.—If you filled aduptive is strong as he good heelth, ten years of age is at all to early to commerce instruction as the sile of the control of the sale of the control of

K. The more difficult of the studies and marker more difficult of the studies more properties of the studies of the st

WAGNER'S INCREDIBLE INDUSTRY.

THAT Wagner was most of his life a sick man is now generally known, and in the light of this fact it becomes almost miraculous that he should have accomplished so much. His letters are full of accounts of work completed under the greatest possible physical disabilities, which, added to his ever-present financial troubles, must have entailed a terrible amount of nervous exhaustion. According to Mr. John F. Runciman, however, Wagner had his full share of artistic temperament-if that is the name for a capacity for rapid change of moods and "We must not take Wagner's plaints in his letters too seriously, this interesting writer, in his Richard Wagner: Composer of Operas. "He was an over-worked, nervous man of moods; like Mr. Micawber, he seems to have come home of an evening weeping and declaring himself a ruined man, and in a few hours gone to bed calculating the cost of throwing out bow windows to his house.

"Throughout his life his resilience of spirit was one of his most amazing characteristics; I have no doubt that in the depths of despair he would write to Liszt swearing that he only wanted solitude; and in an hour's time he would be thinking that it would be pleasant to spend an hour with the Wesendoncksand go. In the same way he longed earnestly for death while spending all his friends' money on baths and cures and doctors, and seeing to it that Minna provided the best of everything for his table. The pile of work remains to show his life was ore of incredible industry.

Between the end of 1848 and the end of 1854 he wrote at least a dozen long pamphlets, and as many more that are not so long; he wrote the words of the Ring and composed and scored the Rheingold, and began the music of the Valkyrie. Further, he revised the overture to Gluck's Iphigenia in Aulis, and reconstructed his own Faust overture. How on earth he managed his interminable correspondence is more that I can guess. When we bear in mind the calls upon his time by his superintendence of opera and concerts, we cannot wonder that a man who did so much, and was born a weakling, was never quite well and incessantly complains of his nerves,

WHEN MUSIC WENT TO THE DOGS Music has always been going to the

dogs. There has never been a time when some elderly person has not seen fit to warn the rising generation that the future outlook for music is hopeless. The following is an extract from a work published about 1778 in London, entitled Euterpe, or Remarks on the Use and Abuse of Music as a Part of Modern Education. Music in those days was regarded as a sort of sedative with which welldined old gentlemen might be lulled to sleep after a laborious day's work in the hunting field, or at the pump-room. But there were signs of a change; Bach was little known, it is true, but he had already sown the seeds of musical revolt; Handel had stepped aside from writing trivial Italian operas to please the classes for the purpose of writing profoundly serious purpose of writing protounal, and in a few the mind of Taste above the standard of but to support its Tunults, not to impress years Beethoven was to knock at the door sober Thought. Every thing is sought the Delights of calm reason, or to prevail of Fate with his wonderful, terrible which can assist the temporary Phrenzy, us to listen to the charmer; but she must symphonies. Evidently the author of and nothing deemed worth our knowing, leave the pur'ty of her own Nature, and Enterpe felt the signs and portents of but how to forget ourselves. This un- by divesting herself of Simplicity, force coming evil. He had probably been ac- happy situation renders the generality of us to admire, not feel, and yield to aston. considered to the smooth sweetness of our fashionable people lost to any serious ishment and absurdity, instead of chaste Papa Haydn, and had heard echoes of examination of true or false impression. Beauty and delight. In a word, the im-Papa Hayun, and have the surprised that are indiscriminately led to approve or agination is now to be surprised, whilst concern for the "heart" in the last line. condemn, whatever the multitude of the Heart is totally neglected."

Are Built Deliberately NOWHERE IS THERE AN EVIDENCE OF HASTE F you would know how enduring is a work of art, ask first this question—"How long did it take to complete it?" And if you would know to what age living things attain, learn first how many years it takes them to mature. Man, maturing in twenty-one years or more, long outlives his best steed, which requires but six years to mature. And the horse outlives the ox, which requires but four; while the ox, in turn, outlives the sheep, which completes its growth in three years. There are exceptions, but precious few, in the piano business. The longer it takes a piano to reach its completed state, the longer that piane will wear - and what is more important, the richer, deeper, and more permanent will be its qualities of tone Conover Pianos are a year in the making, to say nothing of the three to five years required for the thorough seasoning of their woods. They are built from top to caster with made to order care, and under the direct Your Money supervision of J. Frank Conover, one of America's greatest tone specialists.

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of Germany knows the round peaked towers that stand guard over the walls poetry and song?" they inquire. of Nuremberg, the slow moving Pegnitz tall gabled timbered houses that bend and unfalteringly. how to each other across the narrow lanes; they know the castle on the hill pass-oh no!" overlooking the plains of Franconia, and They shrug their shoulders and turn the images of the Virgin Mary and the away. But after much hemming and hawsaints, which still linger in the quiet nooks of the churches. Just keep the eyes half knight a trial, so the town clerk goes be

It is on the eve of St. John's Day and Walter Stolzing, an impatient and am-bitious knight, has ridden in from the romance in his soul.

lived, as did Hermann Ortel, soap boiler, finish the shoes I have ordered." seen in Nuremberg bearing their banners ridiculous town clerk. the Posnitz in Wagner's comedy.

an apprentice of Hans Sach, the shoe- prize for the morrow. maker, what he will have to do in order own fashion

The mastersingers begin to come in one by one and two by two. They are in carnest conversation. Pogner, the jew-stopped at once. eler and father of Eva, appears with an awkward fellow, Beckmesser, the town brawl begins. The clerk, who is so conceited that he never doubts his success in winning the hand of the pretty girl. Walter, who has been standing near, comes up to them and en-Nuremberg? This opera is built around treats them to admit him into their real people who lived their life in a real corporation as a mastersinger. Pogner town over in Germany sometime in the consents, but the jealous town clerk Everyone who has traveled in that part flurry of excitement.

"Where have you learnt the art of

"Oh that will never do-you can not

They shrug their shoulders and turn

closed and you can easily imagine your- hind the curtain with his slate and his overlook the slightest error

WALTER'S TEST

plains of Franconia, with poetry and up and sings a beautiful song praising meadow with the merry crowd of Nuremspring-he tells how spring came tripping bergers to sing for Eva's hand. High up romance in its sout.

Divine service is being celebrated in into the forest waking up first this tree the jeweler and his daughter may be the Katherinen Kirche (St. Catherine's and then that tree and how she kissed the seen, a little lower sit the mastersingers, Church) in preparation for St. John's flowers into life; but scarcely has the and down below stand the crowd of com-Day. Eva, the lovely daughter of Master knight begun this lovely song when a mon people. The knight is somewhere in Pogner, the jeweler, in company with her most terrible scratching is heard behind the crowd, no one knows exactly where. nurse, is attending the service, when she the curtain, and all the masters but one meets Walter, who has fallen in love with began shaking their heads, for isn't it he is allowed to sing first. He steps out For this reason he has sold his a bold thing for a knight to sing a song and sings the stolen song. Everyone becastle in Franconia and come to the city in his own way, breaking all the rules of gins to laugh because he muddles the verse making and singing a new unin-Eva. wilful and romantic, tells him her telligible language? They say the case is hand is promised to the winner of the hopeless, that Walter can not be admitted treachery, but Sachs denies that he is prize for the master song to be sung the —all but one, and he is the good shoe author of the song and pushing Walter maker Hans Sachs. Then the masters Most of us think of Hans Sach, Master say that Sachs is absurd to think of ad-Walter, inspired by love, looks at the Pogner and of Beckmesser as born of mitting him and Beckmesser cays "You Wagner's imagination, but they really know nothing of poetry-go home and

read in the rolls and chronicles of the prentice, that she is disappointed and Mastersingers of Nuremberg. Even to grieved, that she can not bear the thought this day successors to the guilds may be of Eva's having to marry the old and

through the streets even as the tailors and Evening comes on, and we see Hans the bakers bear theirs to the meadow by Sachs in his shop. He knows that Walter is a true poet, though he broke every rule.

the making of the masters songs, one urging seems to by for one print, for the making of the masters songs, one urging seems to by for one print, for the making of the ma

standing below Eva's chamber window

trying to serenade her; but the cobbler who has been impolite enough to listen to all that has been going on outside his shop door, interrupts Beckmesser by singing himself. Magdalene steps out on the balcony, and Beckmesser mistaking her for Eva, sings louder and louder, Sachs all the time beating the measure on a shoe. Things are getting worse and worse, for the pounding wakes up David the 'prentice and he seeing Beckmesser singing to Magdalene, his sweetheart, is so outrageously jealous that he jumps through the shoemaker's window and gives the town clerk such a ringing blow under the chin that the song is

Then the most disorderly midnight brawl begins. The old town is a bit dull, and so much noise has rarely been known. Up go the windows, the doors open, and out come the neighbors. Not knowing what all the uproar is about they fall to fighting each other-it makes no difference to them, they fight for the fun of it. Some one cries, "Here comes the watchsixteenth century; people who are as real grumbles and objects. But the idea of man!" They scamper in, and by the time aving a nobleman among them causes a the watchman comes sauntering down the lane, blowing his old ox-horn and calling the hour, everything is as quiet as midnight. But in the confusion Hans Sachs "From Walter von der Vogelweide and has managed to push Eva into her or Nuremores, the slow moving regular values of the forest," answers Walter father's house and Walter he has taken n with him.

The next morning Sachs shows Walter the rules of poetry and encourages him to try again. Together they write down the song, and when they leave the room who ing they decide at last to give the young should enter but Beckmesser. Secing the song there on the bench he thinks Sachs is trying to win Eva himself, and knowing self walking backward into the sixteenth chalk and you may be sure he will not him for the best poet in all the land he takes the verses and goes off, vainly try-

ing to make music for them. A brighter sunnier day there never was Then Walter, happy and free, stands than the day Walter went out into the Because the town clerk is the oldest melody and the verse. Beckmesser turns to Sachs wrathfully and charges him with jeweler's daughter sitting there and sings such a song of hope and happiness that lived, as did Hermann Ortel, soap boiler, missi me snoes i nave orderen.

and Balthassr Grom, pewterer, and all the
rest of the guild. Their names may still nurse, tells David, the shoemaker's apdifferent to the guild. Their names may still nurse, tells David, the shoemaker's apwhile Togner limitself puts the gold chain
the shoemaker's aparound his neck that make him a Master-

> And so the good folk of Nuremberg go home and live happy ever after.

While the singing of birds is more Next we see the spritely 'prentices pressure of which Sachs had made himself, usually associated with happiness, in paring everything needful for the Master- but Walter understands the main princi- some countries certain birds are considparing everything need to the masket out and Sachs wishes him luck and the ered ill-omened in their songs. Among the Slavonic nations, the hooting of the While Hans Sachs is sitting idly pre- owl predicts misery and death; also if maker, what he will have to do in order while Hains Secus is sturing vary pre- out predicts misery and death; also if to compete for the prize. David vainly tending to mend shoes, Eva comes over to in Germany a screech-owl settles on a tries to teach old-fashioned rhyming, the shop for a confidential chat with her farm house on a moonlight night, and Walter listens rather impatiently. Little old friend, she is much troubled and very emits its melancholy note, neighbors are Walter listens rather impatiently. Little out irrethy site is made to white she is sure to hint that there will be a death he cares about the queer rules that govern auxous about to try for the prize, for she in the family. The croaking of a raven mportant point does not escape ins minu tilling that the tilling tilling the prize half so had as the town clerk, the knight foreboding the shedding of blood. The —he learns that while singing the pure hat so nao as the town extra the same more officers and with bineself is seen coming down the street, cuckoo is regarded by the Russians and chalk every time he breaks a rule. This Sachs resolves to help the lovers. It cherry the same street of the same stree chalk every time he breaks a rule. This Sachis resolves to help the orders at our Stavonic nations as a bird of sadis disconcerting for the Franconian knight has grown quite dark by that time and ness, among the Germanic races, howis disconcering for the e-ranconan sunging. This grows quies ourse by unat time and ones, among the Germanic races, however, the cares the lovers have not been talking lower ever, the cuckoo is usually regarded as a full title either, and light-lie-heartedly he goes when the sound of a line is heard. They are the sound of the control of the control of the cuckoo is usually regarded as a following the control of the cuckoo is usually regarded as a following the cuckoo is usually

(Continued on page 691)

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Otherwise he seems to be as active as even to the control of the Prix de Rouse, the charded prize of the Nrts forms, the charded prize of the National Conservators in Fig. 3, which is a first which entitled the holder to three harded organizar. If present wardles conditions the control of the charded organizar if present wardles conditions the control of the charded organizary and the charded org

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All the necessary news of the musical world told concisely, pointedly and justly

A STATUR to Muse. Lillian Nordica is to be exceeded in Central Park, New York.

The Plaidsolphia Symphony Crokestra now has a pession fund for its members.

It is amounced that Cyril Sort, the "English Symbony Crokestra now with a stage and perform some of his works.

It is possible that Saint-Saëna, the contract of It is announced that Cyril Scott, the "English Delussy," is to visit America this year and perform some of his works.

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MARKS

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MILWAUKEE has been trying the experiment of having opera in choial form presented in the public parks. It has been a complete success, the audiences having consisted of never, leas than 7,000.

THE Chiengo Opera Company has tentatively arranged to give the following operas in English during the coming season: Aida, Madame Batterffy, Otello, Jewels of the Halonan, Carmen, Flust, Mignon, Chadrella, Lahar, The Teles of Hoffmann, Il Protected Cacalifier Resistants, Physical Cacalifier Resistants, Physical Machine, Physical Cacalifier Resistants, Physicae Re Mexico and Canada were present.

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OUR renders will regret to learn that Arthur Foote, the distinguished American composer of Boston, has been suffering from appendicitis. Luckily he is on the high road to recovery. He was forced, however, to give up his summer session at the University of California, where he had a wide following. OREGON Conservatory of Music. Digree Certificates, Disposed Servatory, Disposed Graduates, Ostalog Induse. Mrs. L. H. Edwards, Director Portland, Ore.

A FUND of \$250,000 is being raised in St. Louis for an opera house. \$100,000 of this sum has already heen raised, another this sum has already heen raised, another defect that the \$50,000 offer of the late Adolphus Buach can undoubtedly he revived. This looks as if St. Louis is to take rank as a leading American opera centre in the hear

A FLAN has been adopted by the New Orlean Mail: Tenchers' Association for the China will be imposed upon future members of the organization, and study classes will be formed under the anspices of the association for the study of whatever subjects a take. In university of members with to under take.

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Tus Social Center Magazine, of Madison, Wis. will have as an associate editor, in Wis. will have as an associate editor, in the magazine will be solved to the season of the Wison, daughter of the President. She will be solved to the social center movement what the solved center movement what the solven was the solved to the social center movement what they solved with the solved to th

A New tomb has been placed in the cathedral at Pozzuoli, Italy, to the memory of Gamhiatiista Pergolesi,

Giornano's - Madame Sara-Gene will be given in Rome and Turin after its initial prediction in New York next season.

Not very often does music of a significant lend get written for the trumpet, but a fine Theme with Turidions has just been published by a French composer, M. R. Moulaert.

LESCHETIZKY recently went to Berlin to have an operation performed on his eyes. Otherwise he seems to be as active as ever.

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possisson Max Murras Ottensatzanev, directure of the Boyll Conservatory of Music at Scientific Contrast of the State of the Boyll Conservatory of Music at Scientific Contrast of the King of Baurata. This is one of the State of Baurata. This is one of the State of Baurata. This is one of the state of the State of Baurata. The State of Baurata of the State of Baurata. The State of Baurata of the State of State of Baurata. The State of Baurata o

THE famous National Opera of Paris is said to be facing role. The losses during the past season averaged \$12,000 a month and the season has closed with a deficit of \$200,000.

"THE sweetest music in all the world," sensences the London Music, "is the horn of plety and the trumpet of fame." And the worst, we presume, is that played by the butso of a dilemma.

The recent sale of the Covent Garden property in London has not affected the logal Opera at Covent Garden Opera House in any way. There are still thirty-four years to run of the lease which is in the possession of the opera syndicate.

XIVIER SCHARWENKA, the eminent pinnist and composer, has severed his connection with the Klindworth-Scharwenka Conservatory in Berlin, and has founded a "Muster Plano School" of his own, where he will be saisted by Martin Steioold and his danghter,

The Can of Russia has paid a signal hiller OStr Joseph Beecham, who has dome the Can be the Can be seen to t

Pass is not usually included in erecting sales to those who have achieved distinction within the usuali, but oddly enough there is not to the total the consistion, according to the total the consistion, according to the control of the control of

Borne Senares recently extended his critical services and in honor of the event with the control of the control

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ERNST PAUER, pianist and composer, must always have his little joke, even when it was only a question of dry busi-ness transactions. Having been commissioned by a firm of music publishers to make a certain pianoforte arrangement of Schubert's Rosamunde Overture, he sent in, along with the duly executed MS., his account worded in this way: "For Miss Rosamond's new dress—" so-and-so much!

On another occasion he sent one of his pupils to a music sellers with strict inincome of the sixty-seventh of the sixty-seventh of the founding of the Thirins of the founding of the Thirins of the founding of the Thirins of the sixty-seventh of the sixty-s junctions to ask for some piece as "ar-

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Children's Department

Continued from page 684

churchyard in Boston town. Of course the was a personality or she never could have made the jolly rhymes that have fastened themselves firmly to every suc- Dashing Troopers (F major) cceding generation of youngsters-and would you believe what some child-study JUNGLE DANCE (B flat) people say? They say that Mother Goose is pure silliness and her rhymes should be banished from the nursery! Think of a

and Mrs. Jack Spratt! Indeed there would be no use trying to he happy in a Mother Gooseless nursery; PLAYING WITH THE KITTIE (G major) to I think in honor of that dear old lady who has made our life so happy, we should give a party or some sort of celebration just to show the child-study people that we stand for Little Miss Muffett and Simple Simon and Old King Cole and Mr. and Mrs. Jack Spratt and all the other Mother Goose silliness! Send the invitations on cards decorated

Simple Simon and Old King Cole and Mr.

with tiny geese. "A little nonsense now and then Is relished by the best of men; If you're on time, then, you'll be seen Round at our house at eight-fifteen."

Place.....

The hostess is dressed as Mother Goose in full skirts, large white apron and ruffled cap. Each guest comes as a character in Mother Goose; there is Old King Cole, Little Tommy Tucker, The Old Man in Leather, Tom, the Piper's Son-in fact the whole Goose family may be represented with little difficulty When you give this party it is necessary

that the hostess should know the characters, so that there will be no danger of duplicate costumes. As each guest arrives he is given a number to wear and he is also given a pencil and card on which corresponding numbers are written. As soon as he guesses the name of a character of another guest he writes it down opposite the number on his card. A book of Mother Goose songs and rhymes may be given for the most com-

Another amusing contest may be had by giving a sheet of paper to each guest and asking him to finish in an original way the lines of the Mother Goose rhyme he has on his paper. For instance:

To fetch a pail of slop Away up there And down they came-flip-flop!

Twenty minutes may be given for the sound of definite pitch.

test provides lots of fun. Arrange small tween two tones. tables as for a card party, and place a 8 possible; time is one minute and he half tone for interval measurements.

We have three clefs in music: the first hold the hat pin by the head and

We have three clefs in music: the first hold the half pin by the head and the first hold. There

A MOTHER GOOSE PARTY.

Moriting Goose was a real person—

yoi, indeed, she was, and if I'm not mistiken you can see her grave in an old

"Tom, the Piper's Son," "Ding,

Glil"

The following musical program can be used for first grade pupils, or a more claborate program can be carried out:

Engelmann (ETUDE, Aug., '13.) Hewitt (ETUDE, Nov., '13) THE ELF STORY (A minor)

Armstrong (ETUDE, Feb., '13) sursery without Little Miss Muffett and Jolly Blacksmith (G major) Harris (Etude, Aug., '13) PIPER OF THE WOODS (A minor)

Brounoff (ETUDE, July, '14) Renard (ETUDE, Dec., '13)

HERDSMAN SUNG (G major) Sartorio (ETUDE, April, '13) Dolly's Funeral (C minor) Tschaikowsky (ETUDE, March, '13) AFTER THE RAIN (F major)

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Away back in the beginning of things, there was a boy who had never heard a whistle. This boy was fond of birds and loved to imitate their songs; but there was one bird that, do his best, he could not imitate. One day, after many failures, he took a deep breath, puckered his lips and-it was like the little bird!

Then the boy cut a reed a few inches long, leaving the knot, the upper end being open. By blowing over the top of the reed he got a good imitation of the birdnote. He found that a longer reed made a lower tone and in this way he added to the first reed until he had several. which he fastened together so that the open ends formed a straight line. This was, perhaps, the first musical instrument ever made; and from it came our modern

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but one hand, the nuts are counted clef, the F clef and the C clef. These and put in the bags, and the two having clefs, when placed upon the staff, give the most nuts progress to the next table. its degree their first pitch meaning. For or instruments are then given to each example, the G clef makes the second the guests, who finally form them- line represent the pitch of G. Do not shess into an orchestra and with Mother say "The G clef fixes G on the second foose leading at the piano play (on line."

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